NEW YORK CLIPPER

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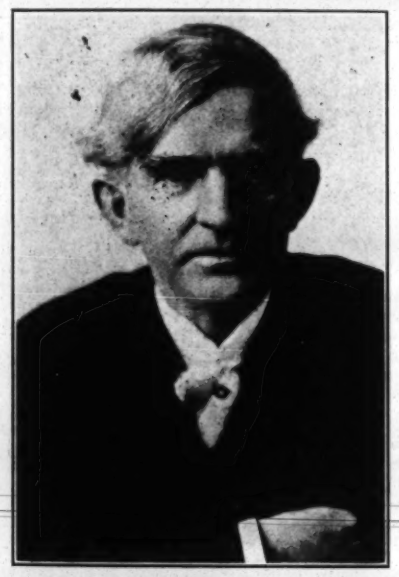
KEITH, NIRDLINGER & ZIMMERMAN

PHILADELPHIA MANAGERS AND B. F. KEITH COMBINE AGAINST LOEW.

Word comes from Philadelphia that a change has taken place in the aspect of the vaudeville war that has raged for some time in that city. Representatives of the various interests met last week and reached a tentative agreement whereby all of the vaudville houses controlled by Fred G. Nixon-Nirdlinger, J. Fred Zimmerman Sr. and B. F. Keith, have combined in opposition to Marcus Loew, who controls the Metropolitan Opera House, and who will shortly take over the Chestnut Street Opera House. This will narrow the fight down to the essential factors, Keith and Loew. Back of the Keith interests are eleven vaudeville houses, all of which will book through the United Booking Offices. This arrangement will greatly strengthen the influence of the United Booking Offices, as it will be enabled to place at least sixty acts weekly in Philadelphia. The real fight will be on in earnest when the improvements are completed to the Chestnut Street Opera House, which is but a block away from the Keith house. Under present arrangements Mr. Loew must surrender the use of the Metropolitan Opera House on Nov. 3, as the grand opera season will then begin, and every energy is being put forth to complete the improvements to the Chestnut Street Opera House by that time.

It has also been hinted that Mr. Loew is seeking a very powerful combination in New York, which will invade the vaudeville field all over the country on a gigantic scale. It is also announced that Mr. Loew will shortly obtain two other houses in Philadelphia which will be added to his present chain of houses.



FRANK BACON.

HISTRIONIC ART UNREQUITED.

ONE OF AMERICA'S MOST DISTINGUISHED CLERGYMEN EXTOLS THE ARTISTRY OF A HUMBLE PLAYER.

"DEAR SIR:

"It is not customary, I imagine, for a clergyman to address your paper on dramatic matters. The Church and the theatre should live together in perfect fellowship. But alas, a frigid Puritanism, deficient both in the historic consciousness and in the art instinct has wrought an unhappy and illogical division in a world that was once a beautiful unity. The original motive of the drama was religious and for fifteen centuries Christian worship has found its supreme expression in the most august drama ever conceived by the human mind—the liturgy of the Roman mass. The schism between the Church and the theatre is of recent origin. It is one of the aftermaths of the Reformation.

"But there are unmistakable signs that the drama after long dispossession is about to enter once more into its rightful kingdom as queen of the arts. Before many decades have passed the drama will be what it ought to be, the sovereign moral force of society, and the conscientious actor, or actress, will take a foremost place in 'The School of the Phophets.' I see in the immediate future a happy re-approachment of the Church and the theatre. In the nature of things, they belong to each other. Each is the complement of the other. The Church is, by way of emphasis, an institution of the ideal. The theatre is, by way of emphasis, an institution of action. The Church, by virtue of its habit of revery, contributes the ideal to the sum of life. The stage, by virtue of its instinct of action, and its larger and more vivid impact upon the senses, contributes the dynamic element that transmutes the ideals of the spirit into the realities of conduct. To anyone who, 'sees life steadily and sees it whole,' in the large way, free from the diminishing shadows of prejudice—the Church and the theatre, the pulpit and the stage, the clergyman and the actor, are two hemispheres of one perfect world. There is a day of high consummation near at hand, when the stage will awaken to an intense consciousness of its ethical mission, then the theatre will be as consecrate as the cathedral, and the drama by the sacramental beauty of its appeal will make the mirth of man as redemptive as his tears.

"However, I am not writing this letter to defend a noble art, but rather to express the keen delight I had recently, in the acting of Frank Bacon, who plays the character of the father, afflicted with the malady of mental abstraction, in Cohan's play 'Stop Thief!' Now, 'Stop Thief!' as a play, is not touched with the academic quality. It is not a classic. It is a ripping farce, and its lines are laden with fun of a rather crude and primitive type. It does not afford the appropriate setting for a great talent, since the tendency of farce, of the elemental kind, is to efface—not to emphasize—the artist. The artist is swallowed up in the grotesqueness of the situation, and his personality is submerged by the very laughter he creates.

"Now, it was in this alien histrionic setting, remarkable chiefly for the tyrannical domination of the fun-motive and for the poverty of all higher inspirations, that I was surprised into a great delight by the fine and exquisite art of Mr Bacon, as the amiable old gentleman with centrifugal habits of mind. As the play evolved through a chaos of laughter and folly my thought and interest gradually centered on the stagemanship of Mr. Bacon, and I became increasingly aware of the fact that I was in the presence of genius, of one dowered with the qualities, the perfectly mannered voice, the dignity, the poise, the arresting presence, the imagination, the allurement, the emotional reticence, the suavity of stroke, the refinement and the charm of bearing that one finds only in the masters of the stage. And as my spirit succumbed to the spell of his art, an art instinct with the two factors of all great art, strength and loveliness, I began to wonder and I am still wondering why the dramatic authorities of America have not insisted that a talent of such superlative force, impressiveness and distinction should have a setting of adequate dignity and worth.

"The theatre, more than any other institution, is the scene of frequent and bitter disillusionment. Only now and again do the divinities of dramatic criticism bear the crucial test of time and contact. The star of the professional critic turns out generally to be only an asteroid when subjected to the more exacting artistic standards of the judicious.

"Now as the professional critic errs frequently by extravagance of praise, so does he err, though less frequently, by deficiency of praise, by obtuseness of the critical faculty. This is the fault, the fault of obtuseness of vision, of dramatic criticism in relationship to Mr. Bacon. Here is a star, I shall not say a star of the first magnitude, but certainly of the second or third magnitude, whose power and splendor the critics have not sufficiently appreciated, and the pathetic consequence is that a stately world has to move in the meager and constricted orbit of a petty moon.

"I have seen in the last twenty years some achievements, of an almost ultimate perfection, on the stage. I have seen during that time many of the world's most celebrated actors and actresses. I have seen Booth and Barrett, and Jefferson and Thompson, and Wyndham and Arliss, and Modjeska and Ellen Terry, and Bernhardt and Nazimova, and Julia Marlowe, and very lately Doris Keane, just beginning her career, but already an actress of brilliant parts and magnificent accomplishment and of infinite promise for the future, and many others I have seen, and yet I say, and I say it with deliberation and with a reverent regard for the virtue of proportion, that very few in this royal throng surpass the art of Mr. Bacon in the qualities of subtlety, fineness, dignity, delicacy and loveliness.

"Mathew Arnold said of Keats, that in his great moods and moments 'he belongs with Shakespeare.' And I say that by virtue of his rare and beautiful endowments, Mr. Bacon belongs with the masters who reveal to us the high meaning of life through the mystical arts of the stage.

"I hope that a gracious fortune, in the near future, will allot to Mr. Bacon a sphere in which his splendid talent may find its highest and its richest utterance. I am, dear sir, very faithfully yours, JOSEPH A. MILBURN."

THE ANGLO-AMERICAN EXPOSITION.

Plans for the Anglo-American Exposition, to be held next year in London, provide for making it a big show in every respect that will illustrate the progressive ideas of the United States and the United Kingdom. In celebrating the one hundred years of peaceful relations between the two countries, it is the purpose to demonstrate as broadly as possible, by means of exhibits, the advance of thought so far as directly relates to the English speaking peoples.

While manufactured products will form a large feature of the exhibits, the amusement concessions will not be lacking in representative interest. The executive committee is already considering novelties that have been suggested, and preference will be given to shows and features that are out of the ordinary. The importance of making an up-to-date showing in this respect is recognized, and the exposition will be made as great in this element as in others that will stand for the best ideas of both countries.

The exposition is backed by a popular movement on both sides of the Atlantic, and has enlisted the co-operation of hundreds of men foremost in the affairs of England and this country. Organized under the auspices of H. R. H., the Duke of Connaught, as patron, and H. R. H., the Duke of Teck, as honorary president, the list of vice presidents includes some of the most prominent members of the British peerage, and the Lord Mayor of London, also members of the American Society, in London, and influential Americans in Great Britain.

The American vice-presidents to the exposition are: Nicholas Murray Butler, LL.D., Ph. D., president Columbia University, New York City; Hon. Joseph H. Choate, New York City, formerly Ambassador to the Court of St. James; Abbott L. Lowell, president Harvard University, Cambridge, Mass.; James B. Forgan, president First National Bank, Chicago, Ill.; David R. Francis, ex-Governor of Missouri, president recent International Exhibition, St. Louis, Mo.; Alba B. Johnson, president Baldwin Locomotive Works, Philadelphia, Pa., and Samuel Mather, president Verona and Hemlock River Mining Companies, Cleveland, Ohio.

The American General Committee as a whole includes more than four hundred Senators, Congressmen, Governors, Mayors and men of influence from all sections of the country.

American executive offices of the Exposition are in the Woolworth Building, New York City.

"A GLIMPSE OF THE GREAT WHITE WAY."

This Lew Fields innovation will open Oct. 27, at his Forty-fourth Street Music Hall. The company will include: Sam Bernard, in the tabloid, "The Modiste Shop;" the Agoust Family, L'Abbaye Apache Dancers, Clark and Hamilton, the Schwarz company, in "The Broken Mirror;" Hoff and Von Busing, operatic duo; Mado Minty, the French Spider; the Imperial Japanese Wrestlers, Tortajada, Spanish *chanteuse;* Alexander and Scott, Robert and Lawrence Ward, and the Carmen Ballet.

HAIER THEATRE FIRED.

A fire that originated in the Haier Theatre, in Mahoney City, Pa., at midnight Oct. 14, and which raged so fiercely that the fire department did not get it under control until ten o'clock the next morning, was estimated at a loss of $400,000. Four blocks were completely in ashes after the blaze had been subdued, and fifteen families made homeless.

No show was in the Haier Theatre at the time, but Harry Winslow, advance agent for the Billy Allen Musical Comedy Co., had arrived, afternoon of 14, accompanied by seven pieces of baggage, including papar, cuts and picture frames, and valued at $600, which were totally destroyed.

F. RAY COMSTOCK has offered a prize of $250 for the best drawing that will suggest the policy of the Princess Theatre, desiring something which may be used as a trade mark for the little playhouse. The competition will end Nov. 15.

"PRUNELLA," a play by Laurence Houseman and Granville Barker, with music by Joseph Moorat, will be the attraction opening Winthrop Ames' Little Theatre, on Oct 28.

A. BALDWIN SLOANE will write the music for "The Mermaid," written by L. T. Peacocks, which will be the vehicle in which Annette Kellermann will tour this country, opening Christmas week.

SOUSA and his band will concertize Sunday, Nov. 9, at the New York Hippodrome.

THE NEW ELKS HOME.

The contract for the construction of the new National Home for the Elks at Bedford City, Va., has been let to P. J. Moran & Co., of Salt Lake City, the work to cost about $300,000. The plans call for nine buildings of irregular dimensions, covering a total area of 700 by 700 feet, including seven dormitory buildings, a large administration building, connected by covered passageways, a hospital and quarters for the powerhouse, all on the Colonial style.

The buildings, of re-enforced concrete and brick, will be arranged upon two sides of an open square court, with abundant space for future additions on a third, probably the Eastern side of the square.

The administration building at the head of the court is two stories, fronted with a large porch, the roof supported by massive pillars.

A low pressure vacuum heating system, an electric lighting equipment will be installed.

COURTLEIGH, LAMBS' SHEPHERD.

William Courtleigh was elected shepherd of the Lambs' Club Oct. 16, at the annual election held in the clubhouse in West Forty-fourth Street. Mr. Courtleigh succeeds Jos. R. Grismer. Others elected were: Bruce McRae, boy; Holbrook Blinn, corresponding secretary; Hazen L. Hoyt, recording secretary; H. N. Baruch, treasurer, and Robert MacKay, librarian.

AMELIA STONE,
At the Palace, New York, this week.

SCENE FROM "THE RAJAH'S DIAMOND ROSE."
Kleine-Eclipse Release, Oct. 28 (in two parts).

25 YEARS AGO.

Under this heading we will publish each week important and interesting amusement events occurring in the corresponding week a quarter of a century ago.

Oct. 22, 1888.—New Theatre Royal, Portland, Ore., dedicated.

Oct. 22.—"Mit Fremden Federn" ("With Strange Feathers") first acted in America at the Star Theatre, New York, when American debuts were made by Fraulein Herman, Fraulein Sandow, Herr Becker and Herr Schoelermann.

Oct. 22.—"Theodora," Walter Standish's version of Sardou's play of that name, originally acted at the Hyperion, New Haven, Conn.

Oct. 22.—Eden Musee, Indianapolis, Ind., opened.

Oct. 22.—Shreveport, La., Opera House dedicated.

Oct. 24.—"Sie Weiss Etwas," by F. Stahl, first acted in America at the Star Theatre, New York.

Oct. 24.—Arlie Latham made dramatic debut at Bijou Theatre, Pittsburgh, Pa., in "Fashions."

Oct. 24.—Proctor & Poulier's Academy of Music, Wilmington, Del., burned.

Oct. 25.—"Beauty Abroad," by Clinton Stuart, originally acted at Madison Square Theatre, New York.

DURING THE WEEK.

JOSEPH H. WHEELER'S portrait was on the front page of THE CLIPPER.

E. H. SOTHERN played in New York City.

SAM HARRISON was manager of "Evangeline."

THE AMERICAN MACS joined the Irwin Bros. Show.

THE ORDER OF LOYALISTS was founded in Cleveland.

MRS. FRANCES H. BURNETT returned from England.

MAUDE ADAMS left "The Paymaster" Co., and joined the Lyceum Theatre Stock, New York. Josie Hall took her place.

JUDGE J. R. BRADY was elected Shepherd of the Lambs, in place of Lester Wallack, deceased.

AUGUSTUS PITOU managed the Rose Coghlan, Robert Mantell and W. J. Scanlan companies.

THE HEBREW ACTORS' UNION was organized in New York by members of Poole's and the Oriental Theatres.

BARNUM & BAILEY closed season at Newport, Ark. Louis E. Cooke returned to his home in Newark. W. H. Gardner returned to New York.

GARDNER'S CIRCUS was *en route* for Georgetown, S. A.

HARRY LA ROSE and Sisters Coulson returned from England.

FALKE AND SEMON closed with the Barlow Minstrels.

PAWNEE BILL'S WILD WEST closed at Dover, Del.

RICE AND BARTON helped to open Pastor's New Theatre.

DORE DAVIDSON AND RAIME AUSTIN toured in "Dr. Jekyll and Mr. Hyde."

VARREY AND DWYER.

The portraits above are those of Collin Varrey and Daisy Dwyer, who have been playing successfully throughout the Middle West and the Coast for the past three years. Varrey has been playing since 1880, starting with the Fay Templeton Opera Company, and has played many dialect comedy parts since. His most notable success was with Lawrence and Whitaker, in "At Cripple Creek," playing the Mexican. He remained six years with the organization. He also created the part of Sammy, in the English melodrama, "When London Sleeps," the Dutchman, in "The Struggle of Life," and the Brazilian, in "The Telephone Girl." Miss Dwyer came from London, England, where she finished a long engagement with George Edwards, at the Gaiety. Sailing with Lillian Russell, she opened in "The Queen of Brilliants," playing juvenile roles. She also was with Della Fox and Jeff. De Angelis, and with many notable stars. In 1900 she joined "The Telephone Girl," playing Beauty Fairfax with much success. It was there she met Mr. Varrey, and they agreed to link their fortunes together. They have played together ever since. She recently played Isabel, in "East Lynne;" Olga, in "The Devil;" Camille, Sapho, and many other headline roles. This season Miss Dwyer is playing Mrs. Sweet, in "Buster Brown," and Mr. Varrey has signed with the Julie Ring Co., in vaudeville, playing the Frenchman.

GEORGE W. MEYER,

Whose picture appears on the front page of this issue, is one of the foremost composers of popular songs. His natural way of wedding words to music has placed his songs in the millions of homes of the music loving public of this country.

George W. "Melody," as he is called by his intimates, found it an uphill climb to get recognition when he started, but his "Lonesome" song brought him to the front rapidly, and after a few years of success he branched out for himself, and he now represents one of the recognized publishing houses of the country.

THE BIGGEST PROFFSSIONALS IN THE WORLD ARE MAKING
THE HIT OF THEIR LIVES WITH THIS SONG
BEING SUNG AND PLAYED IN EVERY THEATRE IN NEW YORK THIS WEEK

YOU MADE ME LOVE YOU
(I DIDN'T WANT TO DO IT)

IT'S MAKING A RECORD THAT
WILL STAND FOR YEARS
WORDS BY JOE McCARTHY

BROADWAY MUSIC CORPORATION
WILL VON TILZER, President
CHICAGO OFFICE, 123 No. Clark St.
BOSTON OFFICE, 218 Tremont St.
Exchange Building
145 W. 45th St.
NEW YORK CITY

IT'S ALSO MAKING
THOUSANDS OF PERFORMERS
MUSIC BY JAMES V. MONACO

ATTRACTIONS AT THE NEW YORK THEATRES.

GAIETY B'way & 46th St. Tel. 210 Bryant. Eves., 8.15; Mats., Wed. and Sat., 2.15. KLAW & ERLANGER.....Mgrs.
COHAN & HARRIS PRESENT
Edgar Selwyn's New Farce Hit
NEARLY MARRIED
With BRUCE McRAE.

New Amsterdam W. 42d St., Klaw & Erlanger, Mgrs. Evs. 8.15. Mats. Wed. & Sat. 2.15. WERBA & LUESCHER Present
CHRISTIE MacDONALD In Victor Herbert's New Operetta **Sweethearts** Book by H. B. Smith and Fred de Gresac
Lyrics by H. B. Smith. Staged by Fred Latham.

GEO. M. COHAN'S Theatre, B'way & 43d St. Phone 392-Bryant.
KLAW & ERLANGER .....Managers
Eves., 8.15. Matinees, Wed. and Sat. 2.15.
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An up-to-date garment in three pieces, founded on the famous stories from the SATURDAY EVENING POST, by Montague Glass.

ELTINGE THEATRE, 42d St. W. of B'way Eves. at 8.15, Mats. Wed. and Sat., 2.15. Wed. Mats. Popular.
THE AMERICAN PLAY CO. PRESENTS
WITHIN THE LAW
With JANE COWL as Mary Turner

CORT THEATRE 48th St., Just E. of B'way. Telephone Bryant 46.
Direction of John Cort.
Eves. 8.20. Mats. Wed and Sat. 2.20
OLIVER MOROSCO PRESENTS
LAURETTE TAYLOR
In the Comedy of Youth, PEG O' MY HEART.
By J. HARTLEY MANNERS.

ASTOR 45th St. and B'way. Phone 287 Bryant. Mats. Wed. and Sat.
COHAN & HARRIS PRESENT
GEO. M. COHAN'S MYSTERY FARCE
SEVEN KEYS TO BALDPATE
Founded on Earl Derr Bigger's famous novel.

H. H. Frazee's LONGACRE THEATRE, 48th St., West of Broadway. Tel. 23 Bryant Eves. at 8.15; Mats., Wed. & Sat. 2.15.
THE NEW ERA PRODUCING CO.
(Joseph P. Bickerton Jr., Man. Director) presents
The New Musical Comedy, **ADELE**
By Jean Brequet and Paul Herve
WITH AN EXCEPTIONAL CAST.

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14th Street & Irving Place
WILLIAM FOX PRESENTS
THE VOLUNTEER ORGANIST
TWICE DAILY—PRICES, 10-20-30

HUDSON 44th STREET, EAST OF B'WAY.
"THE FIGHT"
BY BAYARD VEILLER
A BIG DRAMATIC SUCCESS.

F. F. Proctor's 5th Ave. B'way & 28th St. Daily Mat., 25c. Eves. 25c. to $1. 2 CONCERTS Sun., 2.15 & 8.15 All Star Bills
TYRONE POWER, in "The Stranger at the Inn"
EDDIE FOY
And Seven Little Foys
Liboniti, Josephine Dunfee, Beaumont & Arnold, Bush & Shapiro, 3 Heiders, Allien's African Apes, Pantzer Duo, HARRY KELLY & LEE HARRISON.

COLUMBIA THEATRE
BROADWAY, 47th STREET, N. Y.
This week, THE TROCADEROS.

MURRAY HILL THEATRE
Lexington Ave. and 42d St., N. Y.
This week, THE BEAUTY PARADE.

B. F. KEITH'S ORPHEUM Brooklyn. Matinee, Daily, 25c.
10 BIG ALL STAR ACTS
JOSEPH JEFFERSON, BELLE BAKER, Laddie Cliff, Stan Stanley Trio, Duffy & Lorenz, Mogan, Bailey & Morgan, Four Merkle Sisters, Three Mori Brothers, BERTON CHURCHILL.
Two Big Concerts Sunday, 2.15 and 8.15

B. F. KEITH'S UNION SQ. Theatre, B'way 14th St. Tel. 3400 Stuyvesant.
Sunday Concerts, 2.15 and 8.15; Mat. daily, 25c.
The famous and favorite romantic star, Julius Steger and his all star cast of players, presenting, "The Warning;" Hal Davis and Inez McCauley in the one act comedy, "The Girl from Childs;" Willa Holt Wakefield, brilliant entertainer; Five Mowatts, The Rathskeller Trio, Wm. Friend and Amy Lesser, Clarmont Bros., Hair Oil Sisters, Ochsen Family.

B. F. KEITH'S COLONIAL B'way & 62d St. Mat. Daily, 25c.
10 BIG ALL STAR ACTS
VALESKA SURATT, the Statuesque Beauty, and her Co., in "Black Crepe and Diamonds;" Harry Tighe & Co., a Riotous College Act; Ethel Green, Melville & Higgins, Seldom's Venus, Ben Deeley & Co. Bronson & Baldwin, Edwin George, Love & Wilbur.
TWO BIG CONCERTS SUNDAY, 2.15 AND 8.15.

B. F. KEITH'S ALHAMBRA 7th Ave. & 126th St. Mat. Daily, 25c.
10 BIG FEATURE ACTS
Wm. A. Brady's Company, in "Beauty Is Only Skin Deep;" The Popular Favorites, James & Bonnie Thornton; "Neptune's Garden," Miss Leitzer & Co. Eva Shirley, Cantwell & Walker, Bigelow, Campbell & Rader, Lancton, Lucier & Co., Paul Lecroix.
TWO BIG CONCERTS SUNDAY, 2.15 AND 8.15.

HIPPODROME
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18 BIG SCENES
AMERICA
1,000 People | Increased Orchestra | 200 Horses | 50 Indians

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Evenings 8.20. Mats., Wed. and Saturday, 2.20.
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With GUY STANDING and CHRYSTAL HERNE.
A New Modern Play by
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The Most Powerful Moral Lesson Ever Staged.
THE LURE
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Evenings 8. Matinee Saturday, 2.
FORBES-ROBERTSON'S FAREWELL
(With GERTRUDE ELLIOTT in REPERTOIRE

REPUBLIC W. 42d St. Eves., 8.30. Mats. Wed. and Sat., 2.30.
DAVID BELASCO PRESENTS
THE TEMPERAMENTAL JOURNEY
With LEO DITRICHSTEIN and notable cast.

BELASCO W. 44th St., Eves. 8.15. Mats., Thurs. & Sat., 2.15
DAVID BELASCO PRESENTS
DAVID WARFIELD
IN **THE AUCTIONEER**

PALACE BROADWAY & 47th ST. Management of Mr. Frank Thompson.
The World's Most Beautiful Playhouse.
Smoking Permitted in Balcony.
THE NEW PRICES.
Daily Matinees: 25c, 50c. and Best Seats 75c.
Evenings: 25c., 50c., 75c. and entire lower floor $1.
Finest in the World.
10—ALL STAR ACTS—10

CHARLES FROHMAN, last week, received a cablegram from W. Somerset Maugham, announcing that he will sail from Liverpool at the end of this month, to reach New York in ample season to join Billie Burke in the rehearsals of the new play Mr. Maugham has written for her, called "The Land of Promise." At present Miss Burke is on tour, principally in Canada, appearing as Tommy Belturbet, in "The Amazons."

"THE DOLL GIRL," with Hattie Williams and Richard Carle, with the added attraction "The Censor and the Dramatist," will come to an end Nov. 15, at the Globe Theatre. It will then move to Chicago, to the Illinois Theatre.

"THE POWER OF MONEY" is announced to follow "Ten Nights in a Bar Room" at the Garden Theatre, this city.

THE PLAYHOUSE, Wm. A. Brady's new theatre at Wilmington, Del., was dedicated Wednesday, Oct. 15, "Bought and Paid For" was the attraction.

THE Harris-Freilich Amusement Co. has been incorporated by Samuel H. Harris, Isaac Arndl and Max I. Freilich.

REV. J. O. HANNAY, author of "General John Regan," is due in New York Oct. 21.

HENRY NORMAN AND HAZEL COX are recent additions to the cast of "The Pasing Show of 1913," at the Winter Garden.

TABLOID Shakespearean plays will be presented in the Keith houses, by a company with Baron Churchill in leading roles.

CHAS. BRAY is on a tour of inspection over the Orpheum circuit.

MARIE LLOYD is at the Palace for her second week.

BILLY AND MARIE HART arrived last week, from Europe.

CATHERINE COSGRIFF has signed for "The Sins of the Father" Co.

MAUDE ADAMS will appear in a one act play, by J. M. Barrie, called "Rosalind," some time in December. Mr. Barrie presented the play to Miss Adams.

ELIZABETH MARBURY is suing the Equitable Life Co. for balance, said to be due, on an endowment policy which recently matured.

Burlesque News.

CRUSOE GIRLS NOTES.

A large theatre party was tendered to Chas. Robinson, last week, at the Olympic, New York, made up of Rockaway Beach inhabitants, and headed by the well-known Joe Ward and Sam Dawson. The party enjoyed the performance immensely, and voted it one of the best shows Charlie has ever put on the road. Charlie sent several *ad lib* shots over the footlights at the Rockaway Regulars, which caused considerable merriment. After the performance a social session was held at Ziemer's *Cafe*.

The Four Dancing Harmonists were also honored by the presence of over 125 of their Harlem friends. After the show two large auto busses conveyed the party to Cunningham's *Cafe* on First Avenue, where a spread was waiting for them. The entertainment was provided by several members of the Crusoe Girls Company, including: Patsy Symonds, Jerry Fleming, Heidt Sisters, Dancing Harmonists and Lieut. Farry. "Yumpsy" Cunningham kept the liquid flowing steadily, and dancing was indulged in until the early hours.

Regular visitors during the New York engagement were Jas Francis Sullivan and Harry Gordon.

To the Crusoe Girls Company belongs the credit of selling the first standing room at the Gotham, since that theatre has been a Progressive house.

Tom Atkinson has purchased a larger tent, to be used by the Atkinson Tent Shows the coming season. Tom says he, like Mollie Bailey, makes all his money in one State, Michigan—not Texas. Tom's brother, and assistant general manager, Doc Atkinson, who is at present making his headquarters at the Niagara Hotel, Toledo, was, last week, presented with a ten pound baby girl by Mrs. Atkinson.

Harry Hills and Ida Emerson are breaking in a new act, entitled "The Wood Salesman," which is meeting with much success.

Edith Marcel is very ill, and will probably be out of the show for some time.

Patsy Symonds is always a prize winner in the turkey trot contests.

STOCK AT STANDARD.

When the LEW GAYETY, Cincinnati, O., which is on Walnut, near Sixth, opens its doors to patrons with high class burlesque, Oct. 25, it does not mean that the Standard, which is under the same management, will give up that kind of attraction. A stock burlesque company of merit will open its season early in November, and will be the first venture of this kind in Cincinnati for about thirty years.

The Standard will revert back to its old policy of allowing smoking and the selling of drinks, and will also re-introduce the old-time vaudeville olio in connection with its shows. At the same time, an entirely new program will be put on weekly. Some well-known burlesque stars have already been engaged for the company, with many more in sight. John J. Black, well-known as a producer of burlesque attractions, will serve in this capacity for the new venture. The company is now being engaged by Mr. Black.

THE WEEK IN NEW YORK.

Columbia	Trocaderos	(Col.)
Murray Hill	Beauty Parade	(Col.)
People's	Al. Reeves' Show	(Col.)
Miner's Bronx	Happy Widows	(Col.)
Star, Brooklyn	Beauty, Youth and Folly	(Col.)
Casino, Brooklyn	Vanity Fair	(Col.)
Empire, Brooklyn	Liberty Girls	(Col.)
Gotham, New York	May Howard's Co.	(Prog.)
Olympic, New York	Follies of Pleasure	(Prog.)

HERE AND THERE IN BURLESQUE.

BY OLIO.

SAY, old pal, did you get a peek at Bluch's show last week, at the Columbia? Yes, you must admit that it is some troupe, and Tom McRae and Master Cooper are real comics. Business, why great. No records, but getting the change. Ask General W. V. Jennings.

YOUR old friend Rube Bernstein hiked into the Progressive house, the Gotham, and grabbed off a record, with a regular show. You know Dan Coleman put on the drama, wrote the book, tore off some swell lyrics and puts over the laugh porridge that's the candy. Tom McKenna ripped over a hit with a bop-head make-up, and his pipes were the candy. Violet Hilson soubretted in great form, while our old friend, Moe Goldstein, Mossetoffed, doubling in "props."

THE Bronxites filled the Miner's house nightly, taking a slant at Vanity Fair. Billy Rich, the original souse, did the honors as principal drunk, and his liquid comedy grabs off plenty of laughs.

LENA LA COUVIER, the prima donna, sails along with costuming a-plenty, and shows plenty of form.

BLANCHE ELLIOTT, a show girl with the Girls from the Follies, while playing at St. Louis, last month, was struck and run over by a motor cycle while crossing the street to the theatre. Her arms were bruised, but she was not seriously hurt.

THE HEADQUARTERS of the Progressive circuit have been flooded with applicants for franchises Max Armstrong awaits the word to get back on the wheel. New houses will soon be announced, as negotiations are now pending for at least nine houses, so some of the wise birds who lingered about getting in when the opportunity presented itself are fighting for the whole or part of a troupe over the circuit. Next season, Sunday vaudeville is likely to be installed by Manager Franklyn again in a couple of weeks, as the Jewish plays are not so popular in Harlem.

LOUISE MANN, the girl with the auburn hair, is hooting it up in kilts, displaying plenty of form and chirps in true Tretrazinni form.

HENRY DIXON is having his hands full with his "show." The girls are rehearsing daily, and the troupe is rapidly rounding to suit the censor board.

MATT KENNEDY AND MONA RAYMOND and the Liberty Girls held forth at the Empire, Brooklyn. Tom Dinkins' combination, this season, is a bear, and for a great burlesque, mark this one down as some show.

RUBY GRAY is making a great hit with the Rosey Posey Girls. Lee Hickman has returned to the cast. Geo. Clark is there with a wee bit of Scotch, while Adelaide Roattino hits the high O thing with sweet pipes.

HERE AND THERE IN BURLESQUE

Featuring Joe Daly's latest ballad, "Stick to Your Mother, Mary"
BERT JONES
CHARACTER COMEDIAN WITH THE BIG JUBILEE

ANNA GRANT
PRINCIPAL BOY
WITH THE BIG JUBILEE

A STUDY IN BLACK
GOFF PHILLIPS
WITH THE BIG JUBILEE.

YOUR OLD FRIEND
PAT WHITE
With THE BIG JUBILEE

SHAPELY AND STATELY:
MARG. CUSHING
PRIMA DONNA—PARISIAN BEAUTIES.

The Boys that Put the Honey in Honey Girls
PATSY BARRETT & CHARLIE DUNN
Principal Hibernian Comedians. Buzzing around with "The Honey Girls."

THE CLASSIEST WOMAN IN BURLESQUE
MARGUERITE FLAVIN
With BILLY (BEEF) WATSON'S BIG SHOW.

THE BOY WITH THE PIPES
DAVE A. HOFFMAN
En Route with the HONEY GIRLS.

THE COLLEGE BOY
JOSEPH WRIGHT
THE CLASSY JUVENILE with WASH MARTIN'S SUNSHINE GIRLS.

MAKING GOOD, SO I SHOULD WORRY!
SAM LEWIS
JEW and DUTCH COMIC with WASH MARTIN'S SUNSHINE GIRLS.

THE CABARET GIRLS
May BERNHARDT LEE Mabel
"PRINCIPAL BOY" "SOUBRETTE"
ROBINSON CRUSOE GIRLS

There's Only One "Grogan"
BILLY SPENCER
Working for "STARS OF BURLESQUE"

ZELLA RUSSELL
"Queen of the Ivories"
FEATURED WITH AL. REEVES.

Eddie Swartz
THE JEW MELBA OF BURLESQUE
EN ROUTE ROSELAND GIRLS.

GET ME!
JOE P. MACK
COMEDIAN
With MONTE CARLO GIRLS

Just Singing
E. AKIN
With the GIRLS FROM HAPPYLAND

THE GERMAN SAILOR SAILING
JACK MILLER
PRINCIPAL COMEDIAN
WITH THE PARISIAN BEAUTIES.

GLOOM DESTROYERS
Bob—THE BARKERS—Zaida
Principal Irish Comedian and Olio Feature.
WITH THE PARISIAN BEAUTIES.

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STOCK IN DETROIT, MICH.
Want a first-class Character Woman that can sing and play Second Leads, good Singing and Dancing Soubrette, good people in all lines at all times, Oriental amd other Dancers wanted at all times. State all in first letter; send photos and state lowest salary. Address
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ISCH GA BIBBLE

("I SHOULD WORRY")

This is a real knockout, and sure for a dozen encores

Always Take a Girl Named Daisy

'CAUSE DAISIES WON'T TELL

The season's sensational song hit. Greatest natural comedy song ever published. We have extra choruses to fit any character, straight, German, Jew, Italian, English, in fact, anything. Good for a dozen encores.

THE BEST MARCH SONG EVER PUBLISHED

PLANT YOURSELF INTO HIS HEART

Get this number at once. Brand new. We have a great double version and a wonderful quartette arrangement. Be the first to use a hit

WE ALSO PUBLISH

WHEN I FIRST MET YOU

The ballad you've been looking for. This song is so full of merit we couldn't hold it back. Wonderful sentiment, wonderful melody

GEE! IT'S NAUGHTY, BUT IT'S NICE

THAT NAUGHTY MELODY

A classic in popular song. The best double number of the year. Also great for singles, trios and quartettes

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OUT OF TOWN NEWS

CINCINNATI.

Years ago, when Minon Duclos' Blondes were at the old National, on Sycamore Street, burlesque got pretty close to Fourth Street. With the dedication of the new Gayety, on the site of the American and just a few doors from B. F. Keith's, modern burlesque will make its first stand in the heart of the theatrical zone. The opening of this new home of the Columbia circuit, on Walnut Street, occurs Oct. 26, and will mark a new epoch in amusement history of Cincinnati.

GRAND OPERA HOUSE (John H. Havlin, mgr.)—David Belasco will offer "A Good Little Devil" Oct. 20. Last week Maude Adams did her usual tremendous business, and many failed to see "Peter Pan" simply because there was absolutely no room. "Fine Feathers" arrive 27.

LYRIC (Carl Hubert Heuck, mgr.)—Louis Mann is due 19, in "Children of To-day. Blanche Ring, with Harry O'Conor as chief co-entertainer, was seen, last week, in "When Claudia Smiles." The critics said the jovial Blanche was better than the vehicle in which she rode through laughland. "Little Women" comes 27.

WALNUT STREET (W. F. Jackson, mgr.)—Ricksen & Gozzolo are to present "The Little Lost Sister" 19, after a week of the prennial favorite, "In Old Kentucky." "Lavender and Old Lace" follows, 26.

LITTLE THEATRE (J. Herman Thurman, mgr.)—The Orpheum Players who will take part in "The Concert" are to stage "The Pigeon," 27, with Ogden Orane, William H. Forestelle, Joseph O'Meara, and others in the cast. The venture is unusual. The Little Theatre is under the roof of the Orpheum—a smaller playhouse in the hilltop edifice.

B. F. KEITH'S (John F. Royal, mgr.)—Jack Norworth comes in screaming headlines 19. Others: Paul Armstrong's one act satire, "Woman Proposes;" Tony Hunting and Corinne Francis, in "A Love Lozenge;" Britt Wood, the Vivians, Sansome and Delila, and the Three Escardos, motion pictures.

ORPHEUM (J. Herman Thurman, mgr.)—The Orpheum Players are to introduce Wilfred Rogers, a new leading man, successor of Hallett Thompson. He will make his local debut in "Pomander Walk." Last week Joseph O'Meara played Sir John Cotswold, in "The House Next Door," while the contrasting role, Sir Isaac, was in the good hands of Ogden Orane. Griffith Evans made one of the hits of the Orpheum season by his characterization of Walter Lewis. "The Concert" 26.

HEUCK'S OPERA HOUSE (James E. Day, mgr.)—The Heuck Players and Blanche Ryan are to present "In the Bishop's Carriage," 19. The new stock made a most favorable impression in "The Wife." Large audiences gave cordial approval of the company, and enjoyed the famous old play. Edward Clarke Lilley was cast as John Rutherford, and John Stanhope was the Matthew Culver of the play. "The Cow Puncher" will be staged 26.

EMPRESS (George F. Fish, mgr.)—Archie Goodall, "The Human Fly," is the topliner 19. Others: Maurice Freeman and company, in "Tony and the Stork;" Charles C. Drew and company, in "Mr. Flynn, of Lynn;" Williams and Warner, Frostick, Hume and Thomas, and Ada Carlton. Motion pictures.

STANDARD (Harry Hart, mgr.)—Rose Sydell's Big Show is due 19. The Gayety Girls put in a profitable week, with Gus Fay as the star comedian and Nell e Florede, in the leading girl role. Edyth Hamilton, Ray Williams, Ada Lunn and Esther Carnes were others who loomed beauteous in "Schmidt's Widows." There were lots of fun makers, chief among them being: Eugene Jerge, Johnnie Rockwell, Bert Woods and Ike Wall. The Columbia season closes here 25.

GAYETY (M. T. Middleton, mgr.)—The Honeymoon Girls are coming 26, with the pleasant duty of inaugurating refined burlesque at this house. Manager Middleton was formerly at the Garden, in Buffalo, and later was in managerial command at the Columbia, in Indianapolis.

OLYMPIC (McMahon & Jackson, mgrs.)—Little Eva Mull and her Big Beauty Show arrive 19, after a week of the Rector Girls. Good-sized crowds enjoyed "Oh, You Married Men" and "Seeing the Tenderloin," in which Charles Baker, Leo Stevens, Lydia Jopsy, Helen Jessie Moore, Trixie Clarendon and Joe West shone with more or less brilliancy. Parisian Beauties are due 26.

GERMAN (O. E. Schmid, mgr.)—The German Players will stage Paul Heyse's patriotic drama, "Kolberg," 19, in celebration of the first centennial anniversary of the Battle of Leipsic, Oct. 18, 1813.

CENTURY, PEOPLE'S, FAMILY and NEW LYCEUM, motion pictures. The latter house adds vaudeville.

AUTUMN ACTIVITIES.

GEORGE GRAVES, former dramatic editor of *The Washington Post*, is here in advance of "Damaged Goods."

MARION SUNSHINE, as bright and cheerful as her name, was a charming Kate Welker, in "When Claudia Smiles."

BERTHA MANN AND NELLIE FILLMORE harvested their share of honors for work well done, in support of Blanche Ring.

HORACE GOLDIN made a remarkable impression in "The Tiger God," the striking masterpiece of his illusions, at B. F. Keith's.

MORRIS STREETER, the director of the Heuck Players, made a most favorable impression in "The Wife." It was the concensous of critical opinion that all the Heuck Players vied to make their stay a success, is to present the plays the public wants. The ability to act is there.

MAUDE PARKER, the present Madge of "In Old Kentucky," is a splendid little actress.

DAN FERGUSON, out of burlesque and into vaudeville, soon won his way into the good graces of his Empress constituents.

CLARENCE L. HORTON, the theatrical traffic man of the Big Four, died at his home on Price Hill, and was buried at Marion, Ind. He was an amateur singer of no small ability.

THE EMPRESS is putting on some big acts, and the Six Diving Nymphs proved one of them.

JAMES E. DAY has succeeded Glen E. Black as manager of Heuck's Opera House, where Morris B. Streeter is directing the Heuck Players.

THE Century Theatre, on Gilbert Avenue, Walnut Hills, called in the Lyall Stock Co. for a performance of "Lena Rivers," Oct. 17.

ON the seventh anniversary of their wedding, Viola Hopkins, Cincinnati actress, was divorced from Jos. W. Herbert Jr., son of the playwright.

CINCINNATIANS who still fondly remember the Forepaugh Stock Company regretted to learn of the death of Ida Adair, former leading lady. Both she and her husband, Walter Gilbert, whose wedding was an Olympic romance, were very popular here.

CINCINNATI'S nearest neighbor on the North, Norwood, has a new vaudeville theatre, the Norwood, which was dedicated 16.

VAUDEVILLE failed at the Plaza some seasons ago and the latter is now a gold mine, offering pictures.

Toledo, O.—Auditorium, "The Battle of Waterloo" week of Oct. 19. Eva Tanguay Vaudeville Co. 26.

VALENTINE.—"The Cost of Living" 19-21, Lyman Howe's Travel Festival 24, 25.

EMPIRE.—Bowery Burlesquers, with Fitzgerald and Quinn, and Maybelle Morgan, week of 19.

KEITH'S.—Bill week of 20: Jimmy Lucas, Doris Wilson and company, Nevins and Erwood, Leo Zarrell Trio, Searl Allen and company, Claude Golden and the Rosaires.

ARCADE.—Musical Cabaret Girls are featured 20-22. Wonderful high school horses 23-25.

NOTES.—Phil Ott and the Honeymoon Girls, at the Empire last week, made the biggest hit of the season. Ott's originality and clean comedy was "the reason."..... Mercedes and Sam Mann, on the same bill, are enough to draw packed houses anywhere. the former mystified and the latter tickled Keith patrons last week..... "The Little Lost Sister" drew good houses at the Valentine, and sent them away pleased..... The Arcade had much difficulty in accommodating the crowds on the opening nights of both first and last halves of last week..... Lillian Russell and her vaudeville company, at the Auditorium, 17, 18, packed them in..... Motion picture business continues good. Plans are under way at this time for the erecting of a number of new motion picture theatres. Among those considering building are the local organization of Boy Scouts.

Akron, O.—Colonial (G. A. McDermitt, mgr.) bill for week of Oct. 20: Martinetti and Sylvester. "A Night in the Park." Moore and Young, Muller and Stanley, Count Beaumont, and Nester and Delberg.

GRAND (O. L. Ellsler, mgr.)—Mary Pickford, in motion pictures of "In the Bishop's Carraige," 19; "Lavender and Old Lace" 20-22, Jardin de Paris Girls 23-26, "Mutt and Jeff in Panama" 27-29, "The Cost of Living" 30-Nov. 1.

NATONAL, PASTIME, BANK, PLAZA, WALDORF, DREAMLAND, EMPRESS, GROTTO, LUNA, WINTER and ALHAMBRA, motion pictures.

NOTE.—Horne's Stock Co. are presenting "Lovers' Lane" at the Music Hall 20 and week.

Sandusky, O.—Sandusky (V. O. Woodward, mgr.) vaudeville Oct. 19, "Fine Feathers" 20, vaudeville 26.

STAR, THEATORIUM, GEM and ROYAL, pictures.

Portland, Me.—Jefferson (Julius Cahn, mgr.) after a five weeks' vacation, the members of the Jefferson Stock Co., supporting Adelaide Keim and Franklyn Munnell, returned Oct. 20, and opened their Winter engagement in stock productions, which will give way from time to time during the season to road attractions. The members of the stock were cordially greeted in their opening production, "Lady Windermere's Fan," which holds the boards throughout week of 20, excepting 23, when Mme. Nazimova will be seen in "Bella Donna." Geo. M. Cohan, in "Broadway Jones," 27, 28.

KEITH'S (I. M. Mosher, mgr.)—Vaudeville and motion pictures draw large audiences. Bill week of 20: Joe Knowles and company, in "The Primitive Man;" "The Dream of King Herod," with the famous Orient Girls; Ed. Norton, Gordon and Murphy, Miller and Lyle, Chas. D. Weber, and pictures.

NEW PORTLAND (Jos. A. McConville, mgr.)—The big picture offering week of 20 is, Augustus Thomas, in "Arizona." Big advance sales.

GREELY'S (James W. Greely, mgr.)—Vaudeville and motion pictures. Bill week of 20: Makiro the Great and company, Zita, Metz and Metz, MacAvoy and Brooks, Tobin, North and West, and the pictures.

CASCO (M. C. Blumenberg, mgr.)—Special features were introduced in addition to the regular motion picture programmes during the past few weeks, and attendance continues to capacity.

BIG NICKEL (Wm. E. Reeves, mgr.)—The great improvements recently made at a large expenditure lend a metropolitan aspect to this popular motion picture house.

EMPIRE (D. D. Leaden, mgr.)—This new picture house, which enjoyed an auspicious opening, 8, has become very popular with the picture patrons.

PAVLION (J. W. Greely, mgr.)—The Arlington Novelty Orchestra and dancing are the attractions here.

NEW CITY HALL.—Under the auspices of the Jefferson Theatre management, Sousa and his band appeared here afternoon and evening 20. In the Steinert series of concerts, Madame Maud Powell, Madame Tolanda Mero and Lambert Murphy, will appear here 27. Other famous artists of the concert stage are to appear in this course, Nov. 10, 24 and Dec. 8.

Omaha, Neb.—Brandeis (Chas. W. Turner, mgr.) Blanche Ring Oct. 23-25, "The Girl and the Tramp" 26, Robert Mantell 27 and week.

BOYD (Chas. W. Turner, mgr.)—The Boyd Stock Co., in "Mrs. Wiggs of the Cabbage Patch," 19 and week. "The Virginian" next week.

AMERICAN (Chas. W. Turner, mgr.)—Eva Lang and stock, in "Mrs. Black is Back," 19 and week.

ORPHEUM (Wm. P. Byrne, mgr.)—Bill week of 19: Cathrine Countiss and company, Will Rogers, Lorna and Toots Pounds, Nonnette, Arenera, Eddie Mack and Dot Williams, and moving pictures.

GAIETY (E. S. Johnson, mgr.)—Ben Welch and his burlesquers.

EMPRESS (Frank Harris, mgr.)—Vaudeville and moving pictures.

NOTES.—Chas. W. Turner, lessee of the Brandeis and Boyd, has bought the five-year lease on the American..... Eva Lang will close at the American, 25, and will leave immediately for Denver, Colo..... Florence Stone, of the Boyd Stock Company, leaves for her home in Los Angeles, Cal., after the week closing 25.

Hot Springs, Ark.—Princess (Doc. Owens, mgr.) business is good. The following were seen Oct. 13-15: Edwin Keogh and company, Franz Meisel, Arthur Turrel, the White Chocolate Drops, and the Four Yoscarys. For 16-18: Temple Quartette, Jack Winkles Trio, the Three Higgee Sisters, Smith and Keefe, with Princesscope pictures.

AUDITORIUM (Frank Head, mgr.)—Al Wilson, in "A Rolling Stone," 16, did fine business.

ROYAL, CENTRAL, LYCEUM and LYRIC, moving pictures.

Rochester, N. Y.—Lyceum (M. E. Wolfe, mgr.) "The Garden of Allah" week of Oct. 20, with a big advance sale.

SHUBERT (Elmer Walters, mgr.)—"The Whip" 20 and week.

TEMPLE (J. H. Fina, mgr.)—Bill week of 20: Macart and Bradford, Leonard and Russell, Robert T. Haines and company, Goldsmith and Hoppe, Juggling De Lisle, Gardiner Trio, Four Bards, Kelly and Pollock, and Pathe play.

BAKER (Mort. Shaw, mgr.)—"The Spendthrift" 20-22.

FAMILY (John H. W. Fenyvessy, mgr.)—Business is good. Bill 20 and week: The Bell Boys and Belles, Marcy and Marcy, Rolland and Adriel, Famous Dike Thomas, Louis Granat, Josephine Rellis, and silent actors.

CORINTHIAN (John L. Glennan, mgr.)—Girls from Stageland week of 20. Management reports that business the first seven weeks of this season has been the best in years.

VICTORIA (John J. Farren, mgr.)—Capacity at every performance. Bill week of 20 is headlined by the Floyers, and Skedden and Pike.

GORDON.—Vaudeville and pictures.

COLONIAL.—Feature films only.

HIPPODROME, GRAND, FITZHUGH HALL and KNICKERBOCKER, pictures, changed daily.

NOTES.—Annual Pure Food Show, under the auspices of the Retail Grocers Association, holding forth at Convention Hall, will close 25..... The Deutscher Jahrmarkt is drawing big crowds to Exposition Park. A characteristic German village is depicted, besides many other interesting attractions..... James E. Furlong will again present his high class attractions at Convention Hall, this season. Melba, Kubelik, and Burke, are announced for Oct. 28.

Buffalo, N. Y.—Star (P. C. Cornell, mgr.) "After Five" week of Oct. 20. "The Garden of Allah" week of 27.

TECK (Messrs. Shubert, mgrs.)—Emma Trentini, in "The Firefly," week of 20, followed week of 27 by McIntyre and Heath, in "The Ham Tree."

MAJESTIC (J. Laughlin, mgr.)—Thomas E. Shea, in repertoire, 20 and week. "Life's Shop Window" next.

SHEA'S (M. Shea, mgr.)—Bill for week of 20: Connelly and Weiurich, the Le Grohs, Leroy, Talma and Bosco, McMahon and Chappelle, C. H. O'Donnell and company, Minnie Radcliffe, Carolyn Newcomb, Addison Dolen, Walter Van Brunt, and Carl Greea.

LYRIC (A. Sherry, mgr.)—Bill for week of 20: John R. Gordon and company, Jack Adkins, Mondane Phillips, Richman and Mann, Hazel Allen and Paul, Leonard and Alvin, Rush Ling Toy, and Johnson and Goldsmith.

LAFAYETTE (M. T. Middleton, mgr.)—For week of 20, Star and Garter Show, followed by American Beauties.

GARDEN (W. F. Graham, mgr.)—Monte Carlo Girls week of 20. Blanche Bairl's Big Show next.

Ithaca, N. Y.—Lyceum (M. M. Gutstadt, mgr.) "The Moon Maiden" Oct. 21, "A Double Deceiver" 22, "Officer 666" 23, "Bought and Paid For" 24, Edith Fair, in "The Firefly," 25.

STAR (C. F. Hamer, mgr.)—Bill 20-22: Millard Bros., Miller and Vincent, and photoplays. For 23-25: Elwood Snow and company, Fred Russell's Minstrels, and photoplays.

HAPPY HOUR (W. K. Tree, mgr.)—Vaudeville and photoplays.

MANHATTAN.—Vaudeville and photoplays.

NOTE.—The twentieth anniversary of the opening of the Lyceum Theatre will be celebrated 25, with appropriate ceremonies. The policy of this popular playhouse will remain as in the past, first class shows, at popular prices.

Kansas City, Mo.—Shubert (Earl Steward, mgr.) Robert B. Mantell, in a repertoire of Shakespearean plays, week of Oct. 20. Next week, Blanche Ring, in "When Claudia Smiles."

GRAND (A. Judah, mgr.)—For the first time here "A Butterfly on the Wheel," week of 20. "The White Slave" next.

ORPHEUM (Martin Lehman, mgr.)—Bill 20 and week: Gus Edwards' Kid Kabaret, Milton Pollock and company, the Rameses, Arthur Aldridge, Rube Dickinson, Lee Yost and Alma Youlin.

AUDITORIUM (Meta Miller, mgr.)—Stock company, in "The Fortune Hunter," week of 20. "The Lily" next. The company includes: Robert Dempster, Charles Compton, Walter Dickinson, Fred Cummings, Henry Crosby, Florence Malone, Alice Weeks, Diana Ida Dewar, and Alice Claire Elliot. The executive staff for the theatre is Meta Miller, manager; Fletcher Billings, treasurer; Parker Haight, assistant treasurer; Lo McClune, press representative; Harry Jackson, advertising agent; John J. Hughes, house carpenter; Harry L. Grey, master of properties; R. O. Wing, electrician; Wm. J. Mack, stage manager; H. P. Moody, scenic artist, and Giunio Socola, stage director. J. S. McMillen is orchestra director.

EMPRESS (Dan McCoy, mgr.)—Bill week of 20: Max's Circus, Four Readings, Sager Madgeley and company, Mort Sharp, Manning and Ford, and B. Kelly Forest.

HIPPODROME (F. J. Talbot, mgr.)—Bill week of 20: Walter Terry's Fiji Girls, Four Nelson Comiques, Russell and Radcliffe, the Five Musical MacLarans, Agnes Ahearn and company, Devey and Dayton, George Evers, Brandon and Taylor, and the Mabelle Fonda Troupe.

LYRIC (Joe Donegan, mgr.)—The stock company presents "The County Sheriff," with Edward Keane and Dora Young, in the leading roles, week of 20.

GAYETY (Burt McPhail, mgr.)—Queens of Paris Co. week of 20. Broadway Girls next.

WILLIS WOOD (Roy Crawford, mgr.)—The Stars of Burlesque week of 20. The Dandy Girls next.

Indianapolis, Ind.—English's (Ad. F. Miller, mgr.) Sig. Antonio Pini-Corsi Oct. 22. George Evans' Honey Boy Minstrels 23-25. Richard Bennett, in "Damaged Goods," 27-29; Henrietta Crosman 31, Nov. 1.

MURAT (W. E. Mick, mgr.)—Lillian Russell 21, 22; "Little Miss Brown" week of 27.

LYCEUM (Anderson & Ziegler, mgrs.)—"Life's Shop Window" 20-22, Geo. Sidney, in "Busy Izzy," 23-25; "The Man From Home" week of 27.

KEITH'S (Ned S. Hastings, mgr.)—Bill week of 20: Sam Mann and company, Percy Warm and company, Chris. Richards, Diamond and Brennan, Grace De Mar, Delmore and Lee, the Be Anos and the McGreeveys.

LYRIC (Olson & Barton, mgrs.)—Bill week of 20: Winona Winter, Brooks and Carlisle, Schrode and Chappelle, Daito-Frees company, Bessie Le Count, and Pickard's seals.

COLUMBIA (M. T. Middleton, mgr.)—The Taxi Girls week of 20.

MAJESTIC (W. T. Sullivan, mgr.)—Rector Girls week of 20.

NOTE.—Vaudeville and pictures at the Gayety, musical stock at the Family, and pictures and songs at the Orpheum, are all drawing good business.

Denver, Col.—Orpheum (A. C. Carson, mgr.) bill Oct. 20 and week: Mayhew and Taylor, W. L. Abington and company, Flanagan and Edwards, Redford and Winchester, Charlotte Ravenscroft, Winslow and Stryker, Henders and Mills, and moving pictures.

TABOR GRAND (Peter McCourt, mgr.)—"Real Money" 19, and week.

EMPRESS (D. B. Worley, mgr.)—Bill 18 and week: "The Girl and the Jockey," Ryan and Lee, Mae Francis, Walker and Ill, Evans and Vidocq, the Lelands and Gaumont's Weekly.

BROADWAY (Peter McCourt, mgr.)—"The Last Days of Pompeii," motion pictures, 20 and week.

PANTAGES' (Nat Darling, mgr.)—Bill 20 and week: The Four Victors, Tyler St. Clair Trio, Clayton and Lennie, William Shilling company, and moving pictures.

Pensacola, Fla.—Pensacola (Sidney P. Levy, mgr.) James K. Hackett, in "The Grain of Dust," Oct. 25.

EMPRESS (J. A. Jones, mgr.)—Vaudeville and moving pictures. Bill week of 20: Melrose and Kennedy, Willias Twins, Leavitt and Dunsmore, Jones and Holmes, Warner Feature Films. Good business rules.

LOOK WHO'S HERE!

ED. VINTON AND BUSTER.

October	20—Colonial, Norfolk, Va.	February	26—Maryland, Baltimore.
	27—Alhambra, New York.		2—Proctor's, Newark, N. J.
November	3—Palace, New York.		9—Hammerstein's, New York.
	10—Bushwick, Brooklyn.		16—Wm. Penn, Philadelphia.
	17—Keith's, Providence, R. I.		23—Keith's, Boston, Mass.
	24—Bronx, New York.	March	2—Shubert, Utica, N. Y.
December	1—Poli's, New Haven, Conn.		9—Orpheum, Brooklyn.
	8—Poli's, Hartford, Conn.		16—Orpheum, Harrisburg, Pa.
	15—Poli's, Worcester, Mass.		23—Colonial, New York.
	22—Poli's, Scranton, Pa.		30—Shea's, Buffalo, N. Y.
	29—Poli's, Springfield, Mass.	April	6—Shea's, Toronto, Can.
January	5—Keith's, Washington, D. C.		13—Temple, Detroit, Mich.
	12—Keith's, Philadelphia, Pa.		30—Temple, Rochester, N. Y.
	19—Fifth Avenue, New York.		

AFTER ONE PERFORMANCE IN NEW YORK.

Magicians who are readers of THE CLIPPER can help us very much by sending their routes and news to this department. We want to popularize magic and magicians as much as possible, and your help will aid us.

We will also be very glad to advise you on anything pertaining to magic.

Nate Leipsig, the clever manipulator, is performing the big time in the East.

Ching Ling Foo and company are to be a feature act with the new Gertrude Hoffman Show. They will play the South.

Madame Seky is playing small time in and around New York. She does a clever turn.

Al. Anderson will soon leave for an extended tour West.

Mme. Saville and company are playing small time in New York, doing a cabinet act. Hughes, the White Yogi, is with the act.

Mora, the Silent Magician, is booked solid for the season.

Warren Keane will play the Eastern time this season.

Goldin is a big hit in Chicago.

Leroy, Talma and Bosco will play all the big houses in New York.

Madame Herrmann is playing Ohio time.

Powell and his big company are in Cuba, playing to big business.

The Roucieres are going to South America in February.

Roland Travers is in New York.

Dunninger is at the Eden Musee.

Hardeen, the Cuff King, is playing the Loew time in New York.

Wallace Galvin is playing in New York.

Sylvester, the Mystifier, played in New York last week.

The Great Nickola and company sailed for South America early this month.

Good magic acts are in demand in the East, but the acts that get the booking have to be good.

"YOU DID" | YOU KNOW YOU DID

"YOU KNOW DARN WELL YOU DID"

THE NEW YORK CITY THEATRES

CONTINUED ATTRACTIONS.

DRAMATIC AND MUSICAL.

ASTOR—"Seven Keys to Baldpate," fifth week.
BOOTH—"The Great Adventure," second week.
BELASCO—David Warfield, in "The Auctioneer," fourth week.
CRITERION—William Collier, in "Who's Who?" seventh and last week.
CASINO—De Wolf Hopper, in "Miss Caprice" (formerly "Lieber Augustin"), eighth and last week.
CORT—Laurette Taylor, in "Peg o' My Heart," forty-fourth week.
CENTURY—Century Opera Co., sixth week.
COHAN—"Potash & Perlmutter," tenth week.
COMEDY—"Believe Me, Xantippe," tenth week; third week at this house.
EMPIRE—John Drew, in "The Will" and "The Tyranny of Tears," fourth and last week.
ELTINGE—"Within the Law," fifty-ninth week.
FORTY-EIGHTH STREET—"To-day," third week.
GAIETY—"Nearly Married," seventh week.
GLOBE—Hattie Williams and Richard Carle, in "The Doll Girl," ninth week.
GARRICK—Fannie Ward, in "Madame President," sixth week.
HARRIS—"The Love Leash," first week.
HIPPODROME—"America," eighth week.
HUDSON—"The Fight," eighth week.
KNICKERBOCKER—Donald Brian, in "The Marriage Market," fifth week.
LYCEUM—Grace George, in "Half An Hour" and "The Younger Generation," fifth week.
LONGACRE—"Adele," ninth week.
MANHATTAN OPERA HOUSE—E. H. Sothern and Julia Marlowe, fifth and last week.
MAXINE ELLIOTT'S—"The Lure," sixth week.
NEW AMSTERDAM—Christie Macdonald, in "Sweethearts," seventh week.
PHILLIP'S—"The Midnight Girl," eighth week.
PLAYHOUSE—"The Family Cupboard," tenth week.
PRINCESS—Five one act plays.
REPUBLIC—"The Temperamental Journey," fourth week at this house.
SHUBERT—Forbes-Robertson's farewell engagement, in repertoire, fourth week.
THIRTY-NINTH STREET—"At Bay," third week.
WALLACK'S—"The Last Days of Pompeii," motion pictures.
WINTER GARDEN—"Passing Show of 1913," fourteenth week.

VAUDEVILLE AND MOTION PICTURES.

LOEW'S AVENUE B, LOEW'S GRAND STREET, LOEW'S DELANCEY STREET, PLAZA, FOURTEENTH STREET, LOEW'S LINCOLN SQUARE, JEFFERSON, KEENEY'S THIRD AVENUE, CITY, CROTONA, MCKINLEY SQUARE, NEW YORK, LOEW'S SEVENTH AVENUE, AUDUBON, EIGHTY-SIXTH STREET, LOEW'S NATIONAL, NEMO, REGENT, RIVERSIDE, LOEW'S GREELEY SQUARE AND WASHINGTON.

MOTION PICTURES ONLY.

CIRCLE, UNIQUE, SAVOY, HERALD SQUARE, BROADWAY, WEBER'S, STAR, MOUNT MORRIS, LOWE'S FIFTH AVENUE, NORTH STAR, YORKVILLE, ORPHEUM AND FAMILY.

"THE CENSOR AND THE DRAMATISTS."

Globe.—*The Censor and the Dramatists*, a skit by J. M. Barrie, produced by Charles Frohman on Tuesday evening, Oct. 14 (during the third act of "The Doll Girl"), with this cast:

Joe.....Richard Carle
Censor.....Will West
Poet.....Charles McNaughton
Author.....Ralph Nairn
Chairman.....Victor Le Roy
A Member.....Roger Davis
Gladys.....Hattie Williams

Just before the third act of "The Doll Girl" came to a close, Richard Carle stepped to the front of the footlights and delivered the following lines, we are not sure who wrote them, whether Barrie or an author less known to fame:

The stage is in a fearful state
Of thrillers there's a crop
And audiences see of late
The underworld on top.
As day by day and play by play
The moral sense grows denser,
We'll have to try old England's way
And leave it to a censor.
As the drama now is so unsafe
Vaudeville managers to-day
Wouldn't think of showing in their halls
A modern high-brow play
The would first submit all the plot and wit
Of a play upon their bill
To the eagle eye of a wise old guy
The censor of vaud-e-ville.

Then followed Mr. Barrie's skit, which is a burlesque on the dramatic censor of London and the English dramatists. Ralph Nairn, as the author, explains that the dramatists are of the opinion that the censor should know nothing of the drama and they secure the appointment of an architect. Respectable acrobats and other music hall performers are engaged to present the piece at a private rehearsal for the censor. These music hall artists are horrified by the risque lines that they have to speak, and almost refuse to continue to act. All this is O. K.'d by the censor until the husband attempts to go to his wife's room to catch her with her lover. The censor, who had been sitting in the first row in the orchestra, rises and stops the play. "He can't go in there," says the censor. "But I'm the author and I should know where to place the wife's bedroom," is the reply. "But," replies the censor, "I am an architect and I know where the room should be. It should be upstairs." Both author and censor engage in a wordy argument until the censor ends matters by refusing to grant the play a license.

The burlesque may have been a success in London, but New Yorkers will not appreciate it, for New York, happily, has no censor. While the skit is funny in spots, it is hard to believe that the same hand that wrote "Peter Pan," "The Little Minister," "The Will," "Half An Hour" and other literary and dramatic gems, is the same that penned "The Censor and the Dramatists." It is the poorest playlet that Sir James M. Barrie has given us.

Hattie Williams, Richard Carle and Will West did wonders with the roles that were assigned them. *Kelcey.*

Columbia (J. Herbert Mack, mgr.)—*Trocaderos* this week Robie's Big Show next. **People's** (Frank Abbott, mgr.)—*Reeves' Big Beauty Show* this week. Liberty Girls next.

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WINTHROP AMES Announces
THE GREAT ADVENTURE
A New Comedy by Arnold Bennett.
Based on his novel "Buried Alive."

"THE JEWELS OF THE MADONNA"

Century Opera House.—*The Jewels of the Madonna*, Ermanno Wolf-Ferrari's three-act grand opera, presented Tuesday evening, Oct. 14, for the first time in English, with this cast:

Gennaro.....Gustaf Bergman
Carmela.....Cathleen Howard
Maliella.....Elizabeth Amsden
Rafaele.....Louis Kreidler
Biaso.....Francesco Daddi
Cicillo.....R. Hawksley
Stella.....Otthelia Hoffman
Concetta.....Flora Cingolani / Florence Coughlan
Serena.....Minerva Leigh
Grazia.....Albertina Rasch
Totonno.....Vernon Dalhart
Rocco.....Jerome Uhl
A Macaroni Vendor.....Philip Mauro
A Toy-balloon Vendor.....Joseph Stein
A Water Vendor.....Florence Schaick
A Flower Vendor.....Lola De Morville
Ice Cream Vendor.....Benjamin Ovan
A Vendor of Fruits.....Harry Morrow
First Monk.....Benjamin Freid
Second Monk.....Benedict Reuben
The Town Crier.....Edmund Makalif
A Young Lady.....Florence Lane
A Young Lady.....Rhea Corelli
A Young Man.....Frank Mansfield
A Young Man.....Arthur Raykowski
First Anne.....Florence Lane
Second Anne.....Rhea Corelli
Third Anne.....Lillian Nielson
The Blind Man.....Hugh Schussler
A Peasant Woman.....Katherine Jessup
First Camorrist.....Edmund Makalif
Second Camorrist.....Antonio Vinci
First Morra Player.....John Interante
Second Morra Player.....A. Conti
The Father.....Hugh Schussler
A Young Nurse.....Harriette Ward

The music of the opera, which is beautiful and full of color, is wonderfully descriptive of the temperamental people around the incidents of whose everyday life the highly dramatic tale has been woven.

The story of the opera, which is intensely dramatic in theme, treats of the infatuation of Genarro, village blacksmith and well meaning, but weak youth, for Maliella, a maiden, who possesses all the doubtful virtues of the siren developed to an abnormal degree.

The opening scene in the first act is a riot of color and animation. Great credit should be allotted the producers on this score.

It is a typical *fete* day in a little village, situated on the outskirts of Naples, and a religious celebration is in progress. One catches an intimate view of the carefree provincials making merry, in the public square. A procession, including the clergy, and headed by a brass band, passes in review in realistic fashion. In this opening *ensemble* there is upwards of one hundred and fifty people involved. The handling of the supernumeraries, however, is of such a masterly character that the auditor readily acquires the impression that he is gazing upon a much larger multitude.

Rafaele, a wicked Camorra chief, who, in looks and general demeanor, would seem to be a first cousin of our own local Black-Hand product, is attracted to the square by the sounds of revelry, and becoming acquainted with Maliella, is quickly enamored of her charms.

The second act shows the home of Maliella and Genarro, who have been sweethearts from childhood.

Genarro appeals to Maliella to end her flirtation with the bandit chief. He tells her of Rafaele's reprehensible occupation and generally low moral status in the community. Maliella, heedless of Genarro's plea, laughs in derision, and replies to the effect that the man she would love and wed must be bold and adventurous, strongly hinting that if Genarro do something really desperate she might consider his claim to her affections.

The poor, weak youth, in a crazy moment, decides to steal the jewels from the sacred statue of the Madonna, in order to gain the desired favor in the eyes of the girl.

Performing this deed of theft and awful sacrilege, he returns and presents Maliella with the result of his act of wanton vandalism.

The third act, also a finely produced picture, shows the interior of a house, in which the Camorra makes its headquarters.

To this haunt of wickedness comes Maliella to visit Rafaele. When Rafaele discovers what has taken place, and is informed that Genarro, influenced by Maliella, has stolen the jewels, he, wicked man though he is, is shocked beyond imagination. Casting Maliella from him in disgust he sends a detachment of his henchmen for Genarro. Maliella, in black dismay, after an exciting scene, in which she suffers the humiliation of a strong denunciation by Rafaele, rushes out of the room, with the avowed intention of jumping into the sea. Genarro, when he realizes the enormity of his offense, commits suicide likewise, by stabbing himself with a stiletto.

Gustaf Bergman sung the role of Genarro in excellent fashion. His acting was also very good. Elizabeth Amsden, as Maliella, was superb. Her singing, barring a slight inclination to slur her enunciation, due largely to the suggestion of Italian accent used, was beautiful. Louis Kreidler, as Rafaele, looked, acted and sung the part with a clear understanding of the requirements.

The production, as a whole, was beautifully staged and competently acted and sung. Of the opera, itself, the music is well written, impressive and picturesque, but it is a debatable question whether the motive on which the story is based is not in rather poor taste. *Harry.*

Manhattan Opera House.—E. H. Sothern and Julia Marlowe's repertoire for their last week, beginning Oct. 20, is: Monday evening, "Much Ado About Nothing;" Tuesday evening, "Hamlet;" Wednesday matinee, "If I Were King;" Wednesday evening, "Taming of the Shrew;" Thursday evening, "Macbeth;" Friday evening, "The Merchant of Venice;" Saturday matinee, "Much Ado About Nothing;" Saturday night, "Romeo and Juliet." Miss Marlowe will appear in all performances except "If I Were King." Beginning Monday, Oct. 27, "The Blindness of Virtue" will open an engagement at this house.

Forty-fourth Street (Sam S. & Lee Shubert, Inc., mgrs.)—Beginning with matinee, Oct. 27, Lew Fields will present an innovation in the first continental music hall in New York, with a star variety bill that will include: Sam Bernard and company, in "The Modiste Shop;" Agoust Family, L'Abbaye Apache Dancers, Clark and Hamilton, the Schwarz Family, Hoff and Von Busing, Mado Minty and Carmen Ballet, Imperial Troupe of Japanese wrestlers, Tortajada, Alexander and Scott, and the Ward Bros. Matinees will be given daily, for which prices will range from twenty-five cents to a dollar, and for evening performances, twenty-five cents to a dollar and a half.

Empire (Chas. Frohman, mgr.)—John Drew will close his engagement here with next Saturday night's performances of "The Will" and "The Tyranny of Tears." On Tuesday evening, Oct. 28, Ethel Barrymore will open at this theatre, in "Tante."

Lyric (Sam S. & Lee Shubert, Inc., mgrs.)—"Her Own Money" closed its engagement here Saturday night, Oct. 18. "The Girl and the Pennant" will be produced at this house Thursday evening, Oct. 23.

"THE GREAT ADVENTURE."

Booth Theatre (Winthrop Ames, mgr.)—*The Great Adventure*, a play in four acts by Arnold Bennett, presented Thursday evening, Oct. 16, by Winthrop Ames, with this cast:

Ilam Carve.....Lyn Harding
Albert Shawn.....Edward Martyn
Dr. Pascoe.....T. Wigney Percyval
Edward Horning.....Walter Maxwell
Janet Cannot.....Janet Beecher
Cyrus Carve.....Frank Goldsmith
Father Looe.....Rupert Lumley
Honoria Looe.....Roxane Barton
Peter Horning.....Lionel Belmore
Ebag.....Edgar Kent
A Waiter.....Jean de Goussac
A Page.....Gardner James
James Shawn.....Cyril Bidduiph
John Shawn.....Erskholme Clive
Mrs. Albert Shawn.....Ina Rorke
Lord Leonard Alcar.....Walter Creighton
Texel.....Edward Connelly
A Servant.....Lloyd Machan

The double feature of the dedication of a new theatre with a play new to America drew an audience that taxed the capacity of this playhouse to its capacity.

The house is a beauty, and is a fitting monument to the great actor after whom it takes its name, in the christening of which there is a double sentiment, as Mr. Ames has called it the Booth to commemorate the interest which his father had in the old Booth Theatre, at Sixth Avenue and Twenty-third Street, as well as to pay tribute to Edwin Booth. As a further reminder of the actor there stands in the promenade foyer a statue of Booth, a copy of the famous one at the Players' Club, and the walls are hung with bills announcing Booth's appearance at various American theatres.

The house, which is located on Forty-fifth Street, West of Broadway, is back to back with the new Shubert Theatre, but the two buildings are not directly connected. The Booth is built of yellow brick and ivory terra cotta, and is a development of the early Italian renaissance. The interior is spacious, but its seating capacity is moderate, the extra space being devoted to ample foyers and reception rooms, with plenty of space between the rows of seats which are so arranged that there is not an undesirable seat in the entire house.

A welcome innovation in theatre construction is a wall which partitions off the entrances from the body of the house, thus preventing noises from the outside and drafts from coming directly into the auditorium. The decorations of the house are of a warm shade of gray with counter tones of rich mulberry. The woodwork is in gray, and the whole is set off by quite the prettiest drop curtain we have ever seen. It has a background of rich mulberry velvet, upon which is painted and embroidered a fanciful design which gives it the appearance of a rich tapestry.

Below stairs is a spacious reception room, in which is the coat room, while connected with it are the smoking and retiring rooms.

As to the play, "The Great Adventure" is Arnold Bennett's adaptation of his popular novel, "Buried Alive," and while it is for the most part well written, and contains many bright and witty lines, with good situations, it lacks directness. Descriptive writing in a book explains many things that are sometimes difficult to convey in a play, and so it is in this case. In the book there is no doubt in the mind of the reader as to the burial of the valet for the artist, and that the latter assumes to be the valet. In the play it is not made thoroughly clear. Then, too, while in the book it is perfectly clear to the reader why Janet is sure Ilam Carve was never married before he married her, in the play, when he is faced by the widow and two sons of the man he is impersonating, there is no logical reason why Janet should not doubt her husband, and no excuse for disposing of the matter with the words, "I know by the way he acts he was never married before."

Lyn Harding, as Ilam Carve, gave further proof that he is one of our most versatile players, and that he was not altogether convincing was the fault of the text, not his. His work was delightful.

Janet Beecher did good work, and Edward Connelly, as Texel, gave a capital character bit. The others did well what little they were called upon to do.

The second week began Oct. 20. *Whit.*

Irving Place (Rudolf Christians, mgr.)—In "Kasernenluft" ("In the Barracks"), a new four act play, by Ernst Soehngen and Hermann Martin Stein, the German Theatre has at last found the long sought hit, as the play itself, as well as its presentation, surpass anything presented on the New York German stage during the last six or seven years. Herr Soehngen, the author, is a workingman in one of the large textile factories of Westfalia, but he has shown in this work proof of a dramatic ability which bids fair to present the world with many a play as valuable and true to life as "Kasernenluft." Herr Stein's work consisted only in putting on the finishing touches. The plot is highly interesting, and worked out cleverly, and this, as well as the splendid acting, were fully appreciated by the audience. The cast:

Captain von Wildau.....Otto Stoeckel
Koester.....Ernst Holznagel
Marianne.....Grete Meyer
Lenchen.....Annie Simson
Lichte.....Ernst Mantey
Gleich.....Louis Praetorius
Faller.....Ernst Robert
Corporal Friedmann.....Heinrich Falk
Schmitz.....Rudi Rahe
Hans Frizzen.....Rudolph Aicher
Lenz.....Paul Dietz
Groller.....Willy Wahl
Schwienski.....Christian Rub
Husken.....Paul Nadler
Christian Frizzen.....Heinrich Marlow
Louise, his sister.....Auguste Burmester
Waldman.....Hans Hansen
Schenk.....Cenzi Goetzer
Else.....Hans Hansen
Roeder.....Heinrich Mathaes
Schulz.....Franz Hartmann
Moeller.....Lina Haenseler
His Wife.....Hermann Korn
Boekmann.....

Not only was the stage management of Herr Marlow excellent, but every member of the cast did his best to make a success of his or her part, and realized this ambition to the fullest extent. Grete Mayer was perfect as the rough and ready wife of the quartermaster, and amused the audience greatly by her rapid fire speech and determined action, while Annie Simson did equally well as the unjustly accused, innocent young girl. Herr Aicher proved that he is an excellent character actor, and well able to portray all the emotions from love to wild hatred and murderous rage. Special mention should be made of Herr Marlow, as the old war veteran; Herr Robert (as the villainous superior of the unfortunate private; Herr Stoeckel, who looked as well as he played, and Herr Mathaes. The whole production is such that the management should not have to worry for some time to come. *Berolina.*

Grand Opera House (Geo. A. Kingsbury, mgr.)—H. B. Warner, in "The Ghost Breaker," is the attraction at this popular theatre for the current week, opening Monday evening, 20. Next week, May Irwin, in "Widow by Proxy."

Olympic (Maurice Kraus, mgr.)—*Follies of Pleasure* this week. May Howard's Girls of All Nations next.

LOEW'S ORPHEUM.

(LAWRENCE BRATUS, MGR.)

This theatre, the nineteenth owned by Marcus Loew, Inc., and the twenty-third operated by that company, opened Saturday evening, Oct. 18, with a large and enthusiastic audience in attendance. Despite the fact that the house seats about three thousand persons, more than one thousand were turned away, unable to secure seats. The line at the box office was a block long, and it necessitated the services of twelve policemen to manage the crowd, which, however, was a very orderly one.

The Orpheum is located on Eighty-seventh Street, near Third Avenue. It has an entrance on Eighty-sixth Street (which was not ready on Saturday evening). This entrance is located directly opposite Moss & Brill's Eighty-sixth Street Theatre. The Orpheum is also next door to Mr. Loew's Yorkville Theatre, which now becomes a straight picture house. The newest Loew house will have its principal entrance on Third Avenue. It is a large and handsome entrance, brilliantly illuminated and artistically decorated.

The theatre itself is one of the most beautiful in this city of magnificent playhouses. THE CLIPPER of last week described the interior decorations at some length. There is no gollery, for the balcony and gallery have been made one. The length of this balcony can readily be judged when the first row of seats are directly over row G in the orchestra.

The bill provided for the opening was a special one, and most of the entertainment was furnished by Mr. Loew's touring company, which presented "Hanky Panky" at the Broadway Theatre last season, and which will shortly be seen in a new production called "The Pleasure Seekers," at the Winter Garden around Election Day. The principals were: Florence Moore, William Montgomery, Clay Smith, Bobby North, Max Rogers, Hugh Cameron, Flo May, Virginia Evans and Myrtle Gilbert. They all did "bits" either from "Hanky-Panky" or from the forthcoming production, "The Pleasure Seekers," in which they were aided by the chorus of pretty girls and good looking men. The chorus were in costumes and the principals were in their street clothes. Miss Montgomery won much laughter with her clowning.

Both Frank Fogarty and Irving Berlin, who were sitting in the audience, were compelled to leave their seats and do their little "stunt."

The evening's entertainment began with the showing of a Lubin film called "The Highest Bidder," and to the Demascus Troupe (nine) fell the honor of being the first act to appear on the new stage. Their wonderful whirlwind tumbling amazed that great audience, and the applause which greeted them at the finish of the act was deafening.

Kenny and Hollis put the "house" in excellent humor. The gags of Kenny kept them laughing constantly. He is an extemporaneous comedian *par excellence*. Mr. Hollis is a very good straight man. The act was a sure-fire riot, and the audience would not tire of them.

Lovers of music were given a genuine treat when the Martha Washington Sextette occupied the stage. All of the women in the act can sing, and they render the operatic selections in splendid fashion. They first appear in modern gowns of blue material, and upon their heads are copies of the white wigs worn during the time that Martha Washington reigned over the White House. Near the end of their act they remove these blue gowns and show white creations of the dressmaker's art. One of the women is an accomplished harpist. The act was voted a winner. The act is artistically staged.

The Essanay film, "The Waterloo," closed the show.

Mr. Loew, who occupied a stage box with his family, was practically dragged upon the stage by his friends and compelled to make a speech. He thanked the audience for its appreciation of the theatre and promised that only the best in vaudeville would find its way to the stage. No act was too expensive or too big for his patrons. Other addresses were made by Jules Delmar and Edward Bloom. William Randolph Hearst was also present, but refused to make a speech. In the boxes and in the orchestra seats were seated many men and women prominent in the profession. In short, it was a great night for all present.

The regular Loew prices will be charged at this house. *Kelcey.*

"CAESAR AND CLEOPATRA."

Shubert (Ralph Long, mgr.)—*Caesar and Cleopatra*, a "history" in five acts, by George Bernard Shaw. Revived by Sir Johnston Forbes-Robertson on Monday, Oct. 20, with this cast:

A Persian Guardsman.....W. H. Rutherford
Belzanor.....Charles Graham
A Nubian Sentinel.....Gordon Richards
Bel Affris.....Grendon Bentley
Ftatateeta.....Adeline Bourne
Julius Cæsar, aged 54....J. Forbes-Robertson
Cleopatra, aged 16.....Gertrude Elliott
Pothinus.....H. Athol Forde
Theodotus.....S. A. Cookson
Ptolemy XIV.....Richard Seaton
Achillas.....Walter Rhgham
Rufio.....Frank Lacy
Britannus.....Ian Robertson
Lucius Septimius.....Percy Rhodes
A Wounded Soldier.....Gerard Hinson
A Soldier.....Richard Anderson
Apollodorus.....Alex. Scott-Gatty
Centurion.....Robert Atkins
First Porter.....R. A. Mann
Second Porter.....E. A. Ross
Boatman.....Eric Adeney
A Major Domo.....George Hayes

The attraction for all this week at this magnificent playhouse is George Bernard Shaw's satirical play, "Cæsar and Cleopatra," with Forbes-Robertson and Gertrude Elliott in the title roles. It was in October, 1906, that these two distinguished players acted these roles at the New Amsterdam Theatre, in this city, but at that time several scenes and an act were omitted owing to the length of the play.

On Monday night, however, the entire play was given. This, of course, included the third act (originally omitted), which shows the lighthouse scene where Cleopatra is thrown into the sea, wrapped in a Persian rug. The first act, which London has never seen, was also shown.

In the opinion of many this play, with its brilliant satire, is the best comedy Shaw has written. While this is a matter open to debate, there is no question as to its cleverness.

Mr. Forbes-Robertson was superb in the role of Cæsar. It was, in fact, one of the finest performances the local stage has witnessed in years, and it emphasizes the regret one feels that such a great actor has made up his mind to retire from the stage at the end of his American tour.

Gertrude Elliott did the best work of her career as Cleopatra. The Britannus of Ian Robertson was dignified, and Adeline Bourne was capital as Flatateeta. The rest of the cast was excellent. The house was crowded to capacity. The production was a handsome one in every respect.

Week of Oct. 27 Forbes-Robertson returns to repertoire. *Coupon.*

Academy of Music (Robt. E. Irwin, mgr.)—For the current week the stock company is presenting "A Romance of the Underworld."

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PROCTOR'S FIFTH AVENUE.

(GUS MCCUNE, MGR.)

The program this week is a "corker" from start to finish, hardly a dull moment being noticeable anywhere.

As a tip-top feature Tyrone Power and company are seen for their initial performance in a very interesting dramatic playlet, entitled "The Stranger at the Inn." (See New Acts next week.)

Harry Kelley and Lee Harrison, in their "Small Town Chatter," also made their first New York appearance. (See New Acts next week.)

Bertee Beaumonte and Jack Arnold, in snappy bits of musical comedy, were easily one of the greatest applause getters on the bill. It is a wonder that some of those enterprising musical comedy producers haven't grabbed Miss Beaumonte, as she is certainly one of the cleverest little women that have been seen at the Fifth Avenue in many moons. She can sing and dance in every sense of the word. But this takes no credit away from Jack Arnold, who is also a finished artist in his line.

Called the king of xylophonists Libonati surely lived up to his reputation. He played a dozen or more solos, and then the audience wouldn't let him go.

Josephine Dunfee, recently a prima donna with the Sullivan Opera Co., sang herself into much favor. Her costumes were beautiful, a change being made for each number.

Allien's African Apes performed in almost human intelligence. The boxing ape was the biggest feature, and created all kinds of amusement by their funny antics. Another one of the apes does some capital trapeze and ringwork.

Joe Bush and Abe Shapiro have the makings of an excellent team. All they need is someone to put their material properly together. At the Monday matinee here the bunch seemed to enjoy their singing and joke-making very much.

The Pantzer Duo, in snaky movements, twist themselves into all kinds of positions, and walked away with one of the hits. Both are experts in their respective line, performing several stunts that were entirely new here.

The Three Hedders, a wonderful trio of equilibrists, showed what experts in this particular line can do. Although in the closing position, they held the audience seated until the finish of their wonderful performance.

Ida Brooks Hunt took the place of Eddie Foy, but did not appear until Monday evening's performance. *Jack.*

NEMO.

(WM. BARLOW, MGR.)

Last week we said nice things about Manager Barlow's stage crew, and it aroused such interest that now we are warranted to say a few words about the nifty troop of capable ushers out in front of the house. One has to take only a glance at the following names to be convinced that these boys are a real bunch and attend strictly to business. There's Tom McGrath, Peter Cunningham, Mike Comforta and John Marcus, doing the handing out of seats. Harry Dexter is the stalwart "youth" who takes your pasteboard at the door, while Mamie McConnell is the pleasant faced young woman who relieves you of the "clinkers" in exchange for said pasteboard out in the box office. It is a great houseful of harmony Manager Barlow has with him.

The bill the last half of last week gave good satisfaction.

Lewis and Chapin, man and woman who sing, but it's very hard to know just what they are singing about. The woman overdoes her comedy yells and laughs, but their dancing, although they do not do much of it, helps to carry them over.

Oscar Lorraine is an exceptionally good violinist, and his light comedy while playing goes over nicely.

Sans and Sans, two girls who carry their own drop, representing an open fashion book, possess beautiful wardrobe and plenty of it. But the girls did not proceed further than the dressing of the act. Outside of a suffragette number by the largest girl, which was very well done, the good material that is "there" is wasted because the young women do not put it "over."

Joe and Mina Adelman, in their dramatic sketch, "The District Attorney," did very nicely. Both the man and woman are capable handling dramatic situations.

Gertie Van Dyke sang herself into the good graces of this very particular audience. She was a decided hit on this bill the night we caught her.

The Milos, three men and four girls, offer a neat dancing act, also picture dancing. They were well received. *Pete.*

GREELEY SQUARE.

(M. M. BLOCK, MGR.)

The bill for Oct. 16-18 included Onaip, the hypnotized piano and piano player, with the piano floating in space.

Grant Gardner, black face comedian, cornetist and bell ringer, had the house going good.

Le Roy and Paul, comedy bar act, performed all the well known leaps and comedy tricks in clever fashion.

Neher and Kapple, fancy skaters, in red, did some pretty evolutions, including the tango dance, the waltz and other difficult feats.

Lowrie and Aleen, as a boy and a girl, had bright stuff for their talking act, and they also sang "Oh, I See," "If a Rooster Can Love" and "The Goblin Man."

Swor and Westbrook came on singing and kept it up well through the act, using "Sugar Babe," "Oh, You Lovable Child" and "Mason-Dixon Line," with a clever eccentric dance by Mr. Swor, Miss Westbrook helping out with the singing.

"The Criminal," a police sketch, in which Mark Linder played a detective, an old man, a pawnbroker, a newsboy, a young criminal, was well acted although the stage was poorly set and there was no connecting cord to the telephone. The inspector also contributed good work.

The Usher Trio, a merchant, a visitor and an office boy, played their comedy act, with just one song, and it entertained. "I'd Like to Tell Your Mother That I Love You" was the song. Miss Usher looked well in a red coat, and the duo danced well, while the third Usher comedied at the piano.

The pictures were: "Discontented Family," "The Taking of Rattlesnake Bill," "Mrs. Upton's Device," and "To Have, to Hold, to Love" was the illustrated song offering. *Mill.*

Casino (Sam S. & Lee Shubert, Inc., mgrs.)—De Wolf Hopper will close his engagement here with next Saturday night's performance of "Caprice." On Thursday evening, 30, "Oh! I Say" will be produced at this house.

Murray Hill (Fred Waldmann, mgr.)—*Beauty Parade* this week. Marion's Own Show next.

HERE WE ARE WITH ANOTHER "HIT"

IN THE HEART OF THE CITY THAT HAS NO HEART

Words by THOS. S. ALLEN Music by JOSEPH M. DALY

Remember we told you that "WHAT D'YE MEAN YOU LOST YER DOC" was going to be a tremendous hit. Well this ballad that these same writers have written is going to be another tremendous sensation.

READ THE LYRIC

FIRST VERSE
She wanted to roam so she left the old home,
The old people's hearts were sore,
She longed for the sights and bright city lights
Where hundreds had gone before.
She went to the heart of the city
And mingled with strangers there,
But nobody said 'You are being misled"
For what did the stranger care.

CHORUS
In the heart of the city that has no heart
That's where they meet, and that's were they part.
The current of vice had proved too strong
So the poor little girlie just drifted along
Nobody cared if she lived or died
Nobody cared if she laughed or cried,
She's just a lost sister and nobody's missed her
She's there in the city Where there's no pity
In the city that has no heart.

SECOND VERSE
A year passes by; there's a tear in her eye
And sorrow is on her brow,
Oh! what would she do if her old people knew,
She could'nt go back home now.
Her dear mother said when they parted
"Remember your good old name"
Then her daddy said, "Rather we'd see you dead
Than bring us disgrace and shame.

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DALY, MUSIC PUBLISHER, Inc., 665 WASHINGTON ST., Gaiety Theatre Bld., BOSTON, MASS.

"THE LAST DAYS OF POMPEII."

Bijou Theatre.—George Kleine's masterly motion picture production of Bulwer Lytton's tragic novel of life in the doomed city of Pompeii, prior to its destruction by Vesuvius, A. D. 79, was presented for the first time in New York City at this house Monday afternoon, Oct. 20. The cast of characters:

Glaucus ..... Sig. Ubaldo Stefani
Clodius ..... Sir Oltale de Stefano
Arbaces ..... Sig. Antonio Grisanti
Apecides ..... Sig. Cesare Gani Carino
Sosia ..... Sig. Forth Williams
Burbo ..... Sig. Cesare Zocchi
Nydia ..... Sig. a Fernanda Negri Pouget
Ione ..... Sig. a Eugenia Tettona Fiorio
Stratonica ..... Sig. a Ersilia Scalpellini
The Sorceress ..... Sig. a Maria Brioschi

Geo. Kleine has hit the bull's eye again! "Quo Vadis?" that epoch making event in the world of motion pictures, which immediately following its initial showing in the metropolis, became a standard of comparison for all filmdom, has been equalled, at least, in the wonderfully artistic and magnificently produced feature photoplay, "The Last Days of Pompeii."

Mr. Kleine's version of the classic is in three acts, of two parts each, and was made by the Ambrosio Company, at Torino, Italy.

The gripping story of ancient Pompeii is visualized in all its intensity, having lost nothing in the transition from the book to the screen.

Glaucus, the handsome scion of nobility, is played with a world of intelligence by Sig. Ubaldo Stefani. He looks and acts the part, shading his work with just the proper amount of expression.

Arbaces, the villainous Egyptian, who, under the cover of performing the duties of pagan priesthood, practiced the vilest hypocrisy imaginable, and who misled the blind girl, Nydia, into giving the maddening draught to Glaucus, was completely portrayed by Sig. Antonio Grisanti.

Nydia, the blind girl, befriended by Glaucus, and who, in the pitiful expectancy that she might gain thereby the unrequited love of the Athenian nobleman, administers the fatal potion, due to the artifices of the arch fiend, Arbaces, is a study in feminine character work as played by Sig. a Fernanda Negri Pouget. Ione, beloved of Glaucus, was given a classical interpretation by Sig. a Eugenia Tettona Fiorio.

Apecides, the brother of Ione, under the tutelage of Arbaces, but who, discovering the baseness of his instructor, threatens exposure, and is murdered by the pagan priest before he can carry out his intention, was played finely by Sig. Cesare Gani Carino.

Clodius, a young Roman, was a work of art in the hands of Sig. Oltale De Stafini.

The Sorceress, who, offended accidentally and without intent, by Glaucus and Ione, shows such bitter hatred, was magnificent, as shown in her different phases of emotion by Sig. a Maria Brioschi.

The production in every department is par excellence. The direction being noticeably excellent throughout.

The interiors and exteriors are all clearly shown, and do not look "faky" in any manner.

The assemblage of the gladiators, the audience of what might be fifty thousand people seated around the arena, and the dancing girls are three scenes that will create talk for months to come.

The crowning achievement of the producer, however, is the absolutely wonderful destruction of the doomed city of Pompeii.

The frenzied inhabitants are seen madly battling in their effort to leave the fated city. Lava is seen pouring down upon the heads of the fear-crazed populace. Twenty-ton columns of stone are seen falling in realistic fashion. In fact, to use the rather trite phrase, "awe inspiring" in relation to this is possibly a poor way of describing the eruption of Vesuvius and the destruction of Pompeii, for it reaches the superlative in motion picture production, and has never been equalled, and probably will not for many, many moons to come. *Harry.*

COLONIAL.

(SAM TAUBER, MGR.)

Valeska Suratt is heading the bill here this week, presenting for her first appearance this season at this house, her latest musical and dancing skit, entitled "Black Crepe and Diamonds."

Miss Suratt appeared at the Monday matinee in her own beautiful stage setting of white and gold, while her costumes were on the same scale of gorgeousness for which she has always been noted.

Harry Tighe and Collegians presented Mr. Tighe's latest farcelet, entitled "Taking Things Easy," to big applause and almost constant laughter. The comedy lines of the new skit were followed with pleasurable interest and thorough enjoyment. It is a breezy, rollicking affair, and gives opportunity to Mr. Tighe and his little comany to show at their best.

Ethel Green received the hearty welcome always accorded her by the patrons of this house, and her songs scored the same strong success which accompanies her every appearance in metropolitan vaudeville. Miss Green is surely a charming singer of sweet songs.

The big laughter evoking hit of the bill must be accorded to Mae Melville and Robert Higgins, in their musical and comedy dialogue. There is nothing funnier on the vaudeville stage than the material which is so cleverly sent across the footlights by these purveyors of clean and wholesome fun. They also do a little harmonious vocalising that is sure to bring them the applause in volumes.

Paul Seldom's "Poems in Marble" are a series of posing tableaux representing marble statuary, and is a pleasing "sight act" of the bill. Nothing finer in its line is now before the public.

Ben Deely and company, in "The New Bell Boy," again shone as big laugh producers, and there were no dull moments during their occupancy of the stage.

Edwin George did expert juggling, and his patter during his act caused almost continuous laughter.

Percy Bronson and Winnie Baldwin, in songs and dances, and Love and Wilbur, gymnasts, are new here. (See New Acts this issue.) *Old timer.*

"THE LOVE LEASH."

Harris (Joseph R. Bickerton Jr., mgr.)—*The Love Leash*, a comedy in three acts, by Anna Steese Richardson and Edmund Breese. Produced on Monday evening, Oct. 20, by the New Era Producing Co., Inc., with this cast:

Vera Knapp ..... Grace Filkins
Theodore Knapp ..... Elliott Dexter
Mrs. De Witt Knapp ..... Maude Granger
Bruce Walton ..... Henry Stephenson
Carl Hassler ..... Albert F. Howson
Mrs. Leila Lawford ..... Anne Meredith
Mrs. Anson Smith ..... Isabel Richards
Paul King ..... Bernard Fairfax
Norton ..... Harry Stevens
Pierre ..... Lawreuce C. Knapp

The Harris, which has been dark for some time, re-opened on the above date with the second production of the New Era Producing Company—their first was the musical hit, "Adele."

While "The Love Leash" will not set the town talking, it is a bright, amusing comedy, dealing with "smart" people, and while it is about a trial divorce, the piece does not contain a line or situation that is not clean. The play is the first from the pen of Anna Steese Richardson, a well known magazine writer, and in writing "The Love Leash" she had the technical assistance of that good actor, Edmund Breese.

The story concerns Mr. and Mrs. Theodore Knapp, who have been married ten years. The husband is sick and tired of being "babied" and mothered by his wife and his mother, and he tells his lawyer (who is visiting him) that he would give anything for a year of real freedom. His conversation is overheard by the wife, who protests that she, too, had been bored by the life, and she proposes a trial divorce to last one year. The wife becomes the patron of a struggling musician, and the husband tries to make himself happy in the company of a woman novelist. Both become suspicious and jealous of each other, but after a while the husband and wife come to the conclusion that they were happiest in the old way of living, and decide to resume it.

Grace Filkins, after an absence of two years, returns to the stage in this piece. She is featured and deserves to be, for her performance as the wife is superb. As a comedienne Miss Filkins stands with the best. She has distinction and personality.

Maude Granger as the mother, was capital, and earned the applause given her. It is always a pleasure to see this experienced actress on the stage.

Anne Meredith, as the novelist, had a role that gave her scant opportunities. She is talented and very pretty.

Elliott Dexter, as the husband, was rather stagey in the first act, but got a good grip upon himself in the two succeeding ones and gave an interesting performance, if not a perfect one.

Albert F. Howson, as the gifted musician, gave an exceedingly clever performance of a role that could have easily been spoiled had it been overplayed.

Henry Stephenson, as the family lawyer, played his role splendidly. The others did well. The scenes are beautiful, especially the studio in act second. In fact, there are but two—the other is the living room of the Knapps' country home.

The gowns worn by the women are simply gorgeous, and are guaranteed to send women theatregoers into spasms of delight.

The Theodore Bendix String Quartette supplies the music between the acts. It is well worth hearing. *Kelcey.*

PROCTOR'S TWENTY-THIRD ST.

(WM. A. MATTHEWS, MGR.)

John and Jessie Powers, Allen and Dalton, and Emil Hoch and company ran a close race for leading honors on the bill for the first half of last week, opening Oct. 13, while the Flying Rogers brought the bill to a close strongly with their thrilling stunts on the trapeze.

As a refined type of Irish comedian, John Powers is that particular party, with interest. He got a laugh with the first line he let escape, and from then on it was a string of laughs. Jessie Powers, John's tall and stately wife, is as good to look upon as ever, and she continues to sing remarkably well.

Allen and Dalton were a musical hit in their new offering. (New Acts.)

Emil Hoch and his company of a man and woman presented "Love's Young Dream" in good manner, and the "tipsy" sketch was full of amusing lines and situations, with all three parts equally well portrayed.

Schreck, D'Arville and Dutton, Edna Wristler and company and White's Novelty Minstrels are to be found under New Acts.

Tom Nawn and company, and "The College Coach," comedy skit, was the main spot of humor on the change of bill Thursday, Oct. 16. Mr. Nawn repeated with his usual funny performance, and was capitally aided by Mrs. Joe Robinson Haywood, as his wife, and Evangeline Dixey, as the daughter, who had been forbidden the Hennessy home because she had taken up a stage career.

The Three Bounding Pattersons aroused excitement, and were applauded in receipt for their acrobatics on the trampolin bed.

The two Hickman Bros. and a woman, repeated with their semi-comedy sketch that they first presented in this city five years ago. They are evidently tired of it, warranted by the lack of "pep" to the entire thing.

Reviews of Le Roy, Celia Mavis, the Westoffs and Ford and McNeil are to be found under New Acts.

Wonderful business continues at this house. *Tod.*

American (Charles Potsdam, mgr.)—The bill for the first half includes: Gordon and Gordon, Leno Roberty, Archer and Belford, Haydn and Bertin, Porter J. White and company, Moscop Sisters, Waterbury Bros. and Tenny, Kenny and Hollis, and Dierickx Bros. (three). The bill for Oct. 24-26 includes: "Scenes and Movements from Grand Opera," Porter J. White and company, Eckoff and Gordon, Kenny and Hollis, Flavio Arco, Work and Play, Lutz Bros., Reynolds and Smith, and Keener and Fisher.

Criterion (Charles Frohman, mgr.)—William Collier will conclude his engagement at this house in "Who's Who?" Saturday night, Oct. 25. John Mason will open in "Indian Summer" Monday night, 27.

HAMMERSTEIN'S VICTORIA.

(WM. HAMMERSTEIN, MGR.)

The principal vaudeville event of the week was the American debut of Wilkie Bard, the celebrated English comedian, which occurred at this house on Monday afternoon. This theatre has, on many occasions, held many large audiences, but the one that assembled to welcome Mr. Bard was the largest the "corner" has sheltered for some time past. Every actor and actress, especially the English ones, that could spare the time was on hand. The welcome accorded Mr. Bard on his first entrance could have been heard several blocks away, and the reception given him at the conclusion of his fifty minute act was a veritable ovation.

It is hoped that he will stay with us for more than two weeks.

Mr. Bard was compelled to make a speech of thanks, and it had the keynote of sincerity. Baskets of flowers were passed over the footlights in great abundance.

A full review of Mr. Bard's work will be found in our New Acts column.

Owing to Mr. Bard's engagement William Hammerstein reduced the number of acts. The bill was opened by Savo, a novelty juggler, who works with almost lightning rapidity. Most of the feats, with one or two exceptions, have been seen before.

Wilbur Sweatman's artistic playing on the clarinet was generously applauded. His playing of two instruments at the same time is some stunt.

Madden and Fitzpatrick pleased once more with their clever sketch, with its witty lines and charming sentimentality.

Winsor McCay, the cartoonist, had an easy time of it. All he had to do was to step aside and allow the moving picture show his work. He explained, however, that he worked day and night drawing his "creations" for the films, and this was the first time that a stationary object was made to move in a film. One of the reels showed a mosquito biting a fat man, that was quite funny.

The Farber Girls were warm favorites. The taller one is a good singer and a graceful dancer. The smaller one does the comedy portion of the act, and sometimes it is good.

The Stewart Sisters and Escorts, in songs and dances, followed Wilkie Bard, but despite this difficult position on the bill, they managed to get over.

Mlle. Fatima, who is in her third week, is still a warm favorite, and her remarkable dances came in for much applause.

Wentworth, Vesta and Teddy, in a comedy acrobatic offering, scored heavily. Both men are exceedingly clever, and Teddy is far and away the best trained dog we have seen on the stage. They don't even have to look to see if he is "working."

Sherman, Van and Hyman, in songs and music, and Gallando, clay modeler, were also on the bill, and found their usual favor. *Kelcey.*

PALACE.

(FRANK THOMPSON, MGR.)

A visit to this house will satisfy the most critical as to the excellent programs being presented by the management. Two international comediennes are on the bill. America is represented by Ethel Levey, and England taken care of by Marie Lloyd, in her second week here. It was a nip and tuck race between them as to who received the most applause. Both were received with "open arms" by the capacity audience Monday evening.

Miss Lloyd offered several new songs that are far better than anything she has yet given.

Miss Levey also gave several new numbers, one in particular, called "I've Got Him Now," that bears the ear-marks of becoming a big hit. Of course, a great deal of the success of the song was responsible by the clever and artistic manner in whch it was rendered by Miss Levey. Each star received a large bunch of American beauty roses, and had to give another song in acknowledgment of them before the audience would call quits.

Amelia Stone, Armand Kalisz and company offered their successful opera bouffe in one act, called "Mon Desir," and proved almost as big an attraction as the stars.

Paul Morton and Naomi Glass, presenting "My Lady of the Bungalow," were very effective in their meritorious skit. They also shared honors with the features.

The comedy hit of the evening was scored by Moran and Wiser, in their hat throwing stunts. They kept the audience in an uproar of laughter every second they were on the stage, and at the conclusion of their clever performance were given tremendous applause.

Bankoff and Girlie, in their own conception of modern dances, showed that they are wonders in the art of dancing. The male member is easily the best. He gave a mixture of jigging and Russian dancing that proved him a wonder.

Armstrong and Ford, the English Johnny and the Cop, sang, danced and told funny daffydills and jokes with much success.

Bradley Martin and Edith Fabrini, in a dancing specialty in the opening position, showed that it was no handicap for them, as their cleverness brought them good returns.

Maxine Bros. and their comedy dog, "Bobby," in acrobatic stunts, were so good that the audience remained seated until they had concluded their worthy performance.

Pathe's Weekly showed interesting subjects. *Jack.*

Proctor's Fifty-eighth Street (John Buck, mgr.)—Vaudeville and pictures. Bill Oct. 20-22 is headed by Vera Sabina, a recent *premier danseuse* of the Hippodrome. Others are: Jean Dara and company, in the comedy sketch, "The 'Phone Girl;" Wilson and Williams, comedians; Hunter's posing dogs, Ford and McNeil, singing, talking and dancing; the Hurleys, comedy acrobats, and black and white photoplays.

Jardin de Danse (E. E. Pidgeon, mgr.)—Joan Sawyer's daily Thes Dansants have leaped into popular favor here as an important afternoon Broadway social function, and are attended by hundreds anxious to take advantage of the free instruction in the modern society dances, explained and demonstrated by Miss Sawyer and her partner, Mr. Sebastian. The Marvelous Millers and others also continue as popular features.

UNION SQUARE.

(E. F. ROGERS, MGR.)

For week of Oct. 20, Manager Rogers offers a varied program.

Clarmont Bros., a straight and white face clown, two man combination, performed the usual routine that goes with revolving ladder and trapeze. The closing trick, in which they whirl through space in dare-devil fashion, brought the big applause so dear to the heart of the performer.

The Rathskeller Trio, two singers and a pianist, with a somewhat different opening than the conventional three man act, evidently tried for novelty in starting the act with a ballet and a "red flood." The whole act needs entire revision. The blonde youth has ability, but suffers from the general lack of team work evidenced.

The Three Keatons were so funny Monday night in their grotesque low comedy offering that they made a "critic" laugh himself nearly out of a balcony box, said critic having the reputation of being a "hard" audience. Surely the above fact testifies as to the laugh producing qualities of the Keaton family. As a real, old time, sure-fire, knockabout comedy act, Buster, Myra and Joe Keaton are in the "unapproachable" class.

Willa Holt Wakefield was just as charming as usual. Her delivery and enunciation are delightful. The songs she is using now are not quite up to her former routine, but the pianologiste and song reader can make any old song at least colorably interesting.

The Five Mowatts have one of the speediest club juggling acts seen in many, many moons. The little boy is cuteness personified, and the auburn haired fellow who does so much of the difficult catching and passing is a wonder in his line. The team work of the five is one complicated formatnon, used near the finish of the act, commands breathless attention.

Wm. Friend and Amy Lesser (New Acts next week) offered a singing and dancing skit, with a slight plot. They were well received.

Julius Steger and company (New Acts next week) presented "The Warning" for the first time in the big city. Mr. Steger, through clever acting, makes the rather stilted lines seem natural enough.

Field Bros., in white face, 'way down next to closing, were placed in too difficult a spot, following the heavy dramatic work of Julius Steger, and suffered accordingly. The boys have a neat dancing and singing arrangement that should appeal to audiences universally. The medley of old time songs was more than warmly applauded.

H. M. Lazell and company (New Acts next week) play a one act pantomime on the order somewhat of the old Hanlon Bros.' affairs of by-gone days. It is full of good "bits," but a little too long. *Harry.*

Garden Theatre.—The stock company opened its second week Oct. 20 with *Ten Nights In a Bar Room* as the bill, to greatly increased attendance.

West End (M. Smith, mgr.)—For this week they offer "When Dreams Come True," with Joseph Santley and May Volks in the cast. Week of 27, "Her Own Money."

Keith's Harlem Opera House (Harry Swift, mgr.)—The stock offering for this is "A Grain of Dust." For week of 27, "Sister Beatrice" and "The Interloper."

Keith's Alhambra (C. Saunders, mgr.)—For this week "Beauty Is Only Skin Deep," Vanderbilt and Moore, "Neptune's Garden," Eva Shirley, Miss Leitzel and Jeannette, Cantwell and Walker, Paul La Croix, Lancton Lucier and company, Bigelow, and Campbell and Rayden.

Proctor's One Hundred and Twenty-fifth Street (C. G. Allen, mgr.)—Bill this week: The Seven Minstrel Kiddies, Edith Morton and Eight Friends, Emil Hoch and company, Schoman Quartette, Weston Sisters, International Trio, Otto and Arto, Ward and Shubert, Oliver and White, Brogan and Smith, Dorothy Curtis, Jane Dara and company, Fassatti, Reed and Hilton, King and Kingman.

Gotham (C. Franklyn, mgr.)—May Howard's Co. opened to a packed house 20. Harlem always has a warm welcome for her and the week's business should be a big one. Next week, the Mirth Makers.

Loew's Seventh Avenue (C. Sewards, mgr.)—This is anniversary week, and a good bill is offered, including: "Scenes and Moments from Grand Opera," Snyder and Buckley, Toomer and Hewins, Walter Brower, Collins and Mack, and Two Conroys.

Apollo (Sam Hurtig, mgr.)—Motion pictures are presented to good results.

Royal (Frank Gersten, mgr.)—This week "Snow White and the Seven Dwarfs" is the offering. Last week, "Little Women" was as splendidly acted as at the Playhouse.

Bronx Opera House (Richard Madden, mgr.)—This week "The Argyle Case," with Robert Hilliard. Last week Fiske O'Hara, "In Old Dublin."

Cecil Spooner (Louis J. Fosse, mgr.)—This week, a revival of "Freckles," by the stock company. Last week, "One Day" was very well received.

Prospect (Frank Gersten, mgr.)—This week, "Officer 666." Last week, "The Newlyweds and Their Baby."

Bronx Theatre.—This week's bill includes: Marie Dressler, Jack Wilson and company, Owen McGiveney, Alexander Bros., John Geiger, Julia Nash and company, and Wheeler and Wilson.

Miner's Bronx.—This week, The Happy Widows.

Metropolis.—This week the offering of the Keeney Players will be "Mother."

Brooklyn, N. Y.—Academy (F. O. Isdall, mgr.) concerts, musical entertainments, lectures, etc. Fred'k Monsen's illustrated lectures on "The West Indies" Oct. 25, piano lecture recital by Carl Fique 28, opening piano recital by Josef Hofmann 30, New York Symphony Orchestra Nov. 1 (matinee), Louise Homer, contralto soloist; Fred'k Monsen, on "Mexico In 1913," evening of 1.

MONTAUK (Edw. Trail, mgr.)—Fiske O'Hara, in "Old Dublin," with the original company, week of Oct. 20. "Years of Discretion" next.

MAJESTIC (John B. Pierce, mgr.)—"Her Own Money" week of 20, "When Dreams Come True" next week.

BROADWAY (Leo C. Teller, mgr.)—"The Poor Little Rich Girl" this week, Fiske O'Hara, in "Old Dublin," next week.

DE KALB (I. Fluegelman, mgr.)—"The Purple Road" this week. The Sunday vaudeville concerts are very popular here. "What Happened to Mary" next week.

ORPHEUM (William Masand, mgr.)—Bill week of 20: Joseph Jefferson and company, Belle Baker, Burton Churchill and company, Laddie Cliff, Stan Stanley Trio, Duffy and Lorens, Morgan, Bailey and Morgan, Four Merkle Sisters, and Three Mori Brothers.

BUSHWICK (Benedict Blatt, mgr.)—Bill week of 20: "The Bachelor Dinner," with Seymour Brown; Raymond and Caverly, Robert L. Dailey and company, Don, the talking dog; Henry and Francis, Ramsdell Trio, Pietro, Five Idanias, and the Peers.

GAIETY (E. A. McArdle, mgr.)—"The Newlyweds and Their Baby" this week. "The Rosary" week of 27.

CRESCENT (Lew Parker, mgr.)—The Crescent Stock Co. present "Elevating a Husband" this week. "The Grain of Dust" week of 27.

GRAND (Louis Barr, mgr.)—The Grand Opera House Stock Co. present "Over Night" this week. "The City" week of 27.

STAR (M. J. Joyce, mgr.)—Beauty, Youth and Folly this week. The Trocaderos week of 27.

EMPIRE (J. H. Curtin, mgr.)—The Liberty Girls this week. Beauty, Youth and Folly week of 27.

CASINO (Chas Daniels, mgr.)—Vanity Fair this week. The Happy Widows week of 27.

BIJOU (Geo. Schenck, mgr.)—Loew's vaudeville, changed twice weekly, and latest photoplays. Bill 20-22: Wm. Morrow and company, Marie Fenton, James Callahan and company, Green, McHenry and Dean, Eddy Trio. For 23-25: Harry Cutler, Gracie Emmett and company, Haydn and Pertin, Ellis-Nowlan Troupe, and Brown and Warner.

GOTHAM (Pauline H. Boyle, mgr.)—The Gotham Stock Co. present "The Only Son" this week. "The Ninety and Nine" week of 27.

HALSEY (M. H. Saxe, mgr.)—Miniature musical comedies, together with vaudeville and the latest photoplays.

GREENPOINT (Al. Trahern, mgr.)—The Greenpoint Stock Co. present "The Ninety and Nine" this week. "Elevating a Husband" week of 27.

BEDFORD (Pen Kahn, mgr.)—Vaudeville and the latest photoplays. The program is changed twice weekly.

FULTON (A. M. Lighton, mgr.)—Vaudeville, changed twice weekly. Bill 20-22: Corrine and Ward, Watson and Lloyd, Harry Brown and company, Enrico, Hardeen. For 23-25: Haywood Sisters, La Vine-Cimaron Trio, Olivotti Trombadours, Snits Moore and company, Neff and Starr, and Hardeen.

SHUBERT (Wm. Sheehy, mgr.)—Loew's vaudeville and pictures. Bill 20-22: Herbert and Dennis, Helen Pingree and company, Harry Cutler, Pianobugs, Godfrey and Henderson, Lutz Bros. For 23-25: Moscrop Sisters, Robt. Hodge and company, Ward and Hayes, "Fun in a Boarding House," Jack Symonds and Two Georges.

OLYMPIC (Herman Wacke, mgr.)—Continuous vaudeville and pictures.

LINDEN (A. H. Schwartz, mgr.)—The latest photoplays and vaudeville.

COLUMBIA (A. Sichel, mgr.)—Vaudeville and moving pictures. Bill 20-22: Gracey, Beatrice Turner, Coate and Marguerite, Barry, Halvers and Rome, Imperial Comedy Four, Cliff Bailey. For 23-25: Coy De Trickey, "When Wit Won," Clare and Martin, Thornton and Corlew, Gordon and Gordon.

COMEDY (Wm. Fox, mgr.)—Pictures and vaudeville.

FOLLY (Wm. Fox, mgr.)—Pictures and vaudeville.

ROYAL (Marcus Loew, mgr.)—Photoplays and vaudeville.

FIFTH AVENUE (M. H. Saxe, mgr.)—Motion pictures and vaudeville.

JONES (M. T. Jones, mgr.)—Vaudeville and pictures. Bill 20-22: The Skogards, Coy De Trickey, and "Fourth of July." For 23-25: Grumbly and Glass, and two others.

LIBERTY (John A Zero, mgr.)—The latest photoplays and vaudeville. Bill 20-22: Al. Leonhardt, Haywood Sisters, Robt. Hodge and company, Clare and Martin, Eddy Trio. For 23-25: Cliff Bailey, Alice Turner, "The Punch," Bruce Morgan and Betty, and Military Maids, and Stewart.

OXFORD (Geo. J. Weiss, mgr.)—The latest photoplays are shown here.

MASONIC TEMPLE.—Hugh O'Donnell in travel lecture on Palestine, 28.

NOTE.—Fourteen performances of grand opera are announced for the 1913-14 season, in the Academy of Music, by the Metropolitan Opera Co. Already sufficient subscriptions have been booked to assure the sixth season, with a rich promise of brilliant and interesting presentations.

PAUL SCOTT'S NOTES.

NANCE O'NEIL has been engaged through this office, opening in "Magda" at the Broadway, Springfield, Mass., for an indefinite season, to play her repertoire, at the largest salary ever paid a single artist in stock.

GEO. M. GATTS, manager of the Warrington, Oak Park, Ill., has engaged the following people for his stock company: Al. McGovern, Ann Bert, Walter Poulter, Adelyn Bushnell, John Grey, and F. J. Kirke. The company opened up 20, in "Our Wives."

FRANCES MCGRATH has joined the Blair-Birch Stock Co., New Britain, Conn., openig as leading woman in "Our Wives."

W. S. HARKINS has engaged the following people for his stock Co.: Miss Guernsey, Miss Blasdale, Eileen Cosgriff, Eugene La Rue, C. Nick Stark, Wm. Mallette, Victor Stewart. The company opens in Truro, N. S., Oct. 20.

CATHERINE AND WM. CURRIER joined the Helen Grayce Stock Co., opening Nov. 3, 1913.

"THE PLEASURE SEEKERS."

The members of this company left for Albany, Sunday, to rehearse there until 24, when they will open for three performances, with New Haven to follow week of Oct. 27. The entire company was on the program at the opening of Loew's Orpheum, New York, Oct. 18, going there en costume in automobiles from the Forty-fourth Street Music Hall, and returning there for rehearsals, lasting to 1 A. M., Sunday. An elaborate scenic outfit marks the production, including a big banquet set for the farewell dinner given a retiring actress, impersonated by Dorothy Jordan, as "The Midnight Girl." A million dollar doll is purchased by Harry Cooper and Bobby North, and upon being broken, Florence Moore impersonates the doll. Miss Moore will have a fine Vienna waltz number. In Switzerland, one scene, introduces a real toboggan slide, with the girls rushing down the incline. A concert scene is given in the saloon of the ship; a double deck scene is shown, also a skating number. A parody medley will introduce "The Curse of a Faking Heart" and other hits. Harry Cooper has an appropriate number in "My Arverne Rose."

THE LYRIC, at Red Bank, opened Oct. 20, with vaudeville and moving pictures, as the attractions. John W. Ransone the headliner for the first week.

"YOU KNOW DARN WELL YOU DID"

MOTION PICTURE DEPARTMENT

HARRY ENNIS, REPRESENTATIVE.

CHICAGO THEATRE VENTILATION.

RUTH STONEHOUSE A POPULAR ESSANAY—ALKALI IKE TO THE FORE.

OPTICAL CO. ENTERTAINS EMINENT CHINESE—ARIZONA BILL POPULAR ECLIPSE ACTOR.

ESSANAY'S "NUT" CLUB.

RUTH STONEHOUSE.

Ruth Stonehouse is a wonderfully interesting little actress. Though not yet twenty years old, she plays leads remarkably well. "The Colorado Girl" Miss Stonehouse is called, because she lived in Victor, Colo., where her father is an expert in mining operations. The remarkable grace of Miss Stonehouse is due to her being a dancer—a professional. Her ability in this art makes her adept in many roles for which, otherwise, she would not be eligible. It is a pleasure to see Miss Stonehouse in films and a pleasure, equally great, to meet her out of them. She is vivacious, interesting and pretty, and is considered one of the best leading women in photoplays to-day. Miss Stonehouse has appeared in such productions as "A Ray of God's Sunshine," "Broken Threads United" and "In Convict Garb." She is one of the most popular of the Essanay players.

SELIG NEWS.

THE question of theatre ventilation is still in front at the City Hall and the Bureau of Health and Ventilation are acting with the same freedom with which they impress local restrictions in Russia. The ordinance requires that each house have a ventilating system providing 1,200 cubic feet of air per capita per hour installed in all existing theatres, and that all new theatres built after this ordinance is passed, shall have a provision of 1,500 cubic feet. The Moving Picture Exhibitors' League is bringing strong pressure to bear on the City Council to reduce the requirements of the ordinance. In opposition to their efforts the women of Chicago are working two organizations to prevent the changing or elimination of the original ordinance. The new theatres will undoubtedly comply with the demand, but the old ones complain of the hardship involved in making expensive changes after they had seemingly complied with all the demands of the building departments carried out when their houses were erected.

CLIFFORD BRUCE, leading man of the Selig Stock Company, in Chicago, was stricken down last week with incipient pneumonia and taken to the Henrotin Hospital. Thanks to his splendid constitution and quick action, his life was saved and he is now on the way to rapid recovery.

JACK NELSON, of the Selig forces in Chicago, owns a yacht, "Hodoo," which he is trying to exchange for a Wimpus, a set of tools without edge, or a choice collection of last year's birds' nests. One day not long ago he invited Tom Carrigan and Clifford Bruce and their wives for a sail. When nearly out of sight of land they were overtaken by a good old Lake Michigan gale, which capsized the craft, throwing them all into the water, where they were compelled to cling to the overturned boat for hours. Luckily they were seen by the life saving crew at Wilson Beach and rescued in true moving picture fashion. Later the yacht was stolen and no trace of it could be found. After a week of hunting Jack managed to locate the missing yacht, but found it in badly wrecked condition.

CHRIS. LANE, monarch of all he surveys in the scenario room at the Selig Polyscope plant, has recovered from his sick spell and is back administering strengthening tonic to weak scenarios, vitalizing them with new thoughts, investing them with stage wisdom, and making them move just as Uncle Remus described the world.

MRS. TOM MIX has resigned from the Selig Stock Company, which has headquarters at Prescott, Ariz.

LAST week Oscar Eagle, the chief of producers at the Chicago plant, together with Manager Davison and Producer Ralph Delmore, attended a meeting of the "Seventy-five Club" at the Grand Pacific Hotel. This live organization, which is studying big problems in civics and economics, has as its leader Jacque Jensen, the chief assistant of Earl Turner, who makes the line hits in scenarios. Mr. Jensen and his wife were joint authors of a fine melodramatic film, "The Pendulum of Fate."

BESSIE EYTON, of the Selig company in Los Angeles, has fully recovered from her recent illness and taken the leading role in Colin Campbell's multiple reel production of "The Cherry Pickers," and demonstrated her capability in strikingly original and fetching fashion.

LAST Thursday a carload of scenery and properties, together with the latest animal shipment from Hamburg, including a double-humped dromedary, went forward to the Selig Polyscope Company at Edendale, Cal.

DESPITE delays and lack of sunshine, Producer Oscar Eagle has made great advance in a vivid representation of "The Royal Box." He has associated with him in the direction of this, Gertrude Coghlan, who for several years starred in this play with her father, the late Charles Coghlan. Miss Coghlan recently made a big pictorial impression in "The Duchess and the Burglar," a powerful emotional bit that furnished her advent as a picture actor.

MABEL VAN BUREN, at the Edendale studio, in Los Angeles, figured strenuously in a big forest fire in Southern California. Director Fred Huntly was dispatched to the fire line to take advantage of a great conflagration in nature, and directed Harold Lockwood, in the role of a forest ranger, to rescue Miss Van Buren from a very precarious situaton, as her clothes were afire and her hair singed in her narrow escape, giving extra realism to an important picture.

Selig Releases for Week of Nov. 2.

"HOPE."—A beautiful play with a lovely heroine, pathetically dealing with manliest destiny. In two reels. Released Nov. 3.

"SLIPPING FINGERS."—A drama strong and true in its sentiment, gripping in its heart-hold, ingenious in its working out. Released Nov. 4.

"THE PROBATIONER."—A striking juvenile story, indicating that the heart of a boy is frequently in the right place despite discouraging circumstances. Released Nov. 5.

"THE CONVERSION OF MR. ANTI."—The know-it-all man at war with existing circumstances brought to a realization of his own fallibility reformed by a little child. Released Nov. 6.

"THE SCHOOLMARM'S SHOOTING MATCH."—A cleverly devised play instinct with wholesome breath of the West, enlivened with humor, and snappy in its movements. Released Nov. 7. On the same reel with "Views Along the Rhine," a fine educational film of the Selig series.

GEORGE KLEINE NEWS.

One of the most interesting visitors at the offices of the Kleine Optical Company in many a day was Lung Yi-sung, an intelligent and wealthy Chinese, now touring the world in search of information concerning American pictures and picture makers, which he can use to advantage in the new China. Mr. Yi-sung says that picture theatres in Shanghai do not open until nine o'clock, and run until midnight, that the cheapest seats are seventy-five cents in American money and $1.75 for the highest. Needless to say, the moving picture show is a rare institution and patronized only by the wealthy. Mr. Yi-sung believes that a splendid opportunity exists in China for the same character of picture theatre that he finds here, and thinks that the remarkable interest in pictures evinced by his fellow brothers on the Coast can be duplicated among the five hundred millions of his native land.

A national holiday for all the school children of Italy has been declared by the king in order that school children may have an opportunity to witness the famous Ambrosio masterpiece, "The Last Days of Pompeii." Especial equipment has been provided by the Italian government for its many schools which are now not equipped even with the stereopticon.

On Oct. 19, George Kleine's "Last Days of Pompeii" will open at the Broadway Theatre, Denver, and Oct. 26 will see the film at Ziegfeld's, in Chicago. Large and enthusiastic audiences marked its opening at the American Theatre, Spokane, Wash., last week.

"Arizona Bill" is a very well known Eclipse actor on this side of the Atlantic, and has always been noted for the daring work he successfully performs in pictures. In spite of this the employees of George Kleine's Chicago organization are kept constantly wondering when news will reach them of the violent death of the intrepid actor. In "The Last Minute," the Kleine-Eclipse release of Oct. 14, "Arizona Bill" is seen to leap from a galloping horse onto the rear platform of a fast moving train. In "The Subterranean City," Arizona Bill is plainly seen to drop a full forty feet from a mountainous cliff to a lower 'edge of rock beneath. But his remarkable work in flying a Blerlot monoplane, as seen in an Eclipse subject which has just reached the Kleine organization, has quite "Eclipsed" any of his former daring feats. Arizona Bill, with his wife, in the monoplane is seen flying close enough to the camera to identify them, and the "Blerlot" 'explodes in a terrific blast of smoke and flame and falls to the earth, carrying them with it.

ALKALI IKE TO THE FORE.

Augustus Carney has recently been Alkali Iking for all he is worth, and the motion picture fans will have a feast of good things in which the diminutive comedian figures in the very near future. The last Alkali picture released was the two reel, "Alkali Ike's Gal," and this will shortly be followed by two unusually excellent single reel features. The first is "Alkali Ike and the Wild Man," and soon after will come "Sophie's Hero." Sophie, as you know, is inseparable from Alkali Ike. Others of this unique series of Western comedies are in course of preparation.

ESSANAY "NUT" CLUB.

A new club on the secret order, but with the secrecy eliminated, has been founded at Niles by the Western Essanay Company. It is known as the Koo-Koo Club, and the only qualification necessary to membership is that of being, in the language of the by-laws, a natural born nut. Consequently everyone at the studio has joined. Harry Todd is the exalted ex-cracked nut, and True Boardman is the grand exalted kernel. Degrees and (in) dignities are gradually being conferred by the committee of peanuts, the first to receive rank being the little lady who plays so charmingly opposite G. M. Anderson in the Broncho Billy stories. She has been dubbed with due ritual, Tee-Hee-Hee Marguerite Clayton. And it is appropriate, only, to be sure, Marguerite's laugh sounds much more musical than it looks in print. A grand inaugural dance is being arranged, upon which occasion opportunity will be taken to toast all the nuts.

THE MOVING PICTURE FAN AND THE USHER.

BY QUIZZ.

"There ain't no use in talkin', you jest *gotter* be a showman to git the kale in this moving pitcher graft," and the Usher, assuming an indignant attitude tossed a magazine which he had been reading, into a drawer of his desk, which held sundry other copies of periodicals of exactly the same width, breadth, thickness and color.

"What's your rave, old man?" observed the Moving Picture Fan, genially, who had dropped into the little cubby hole which was dignified by the title of "Manager's Office," according to the lettering on the first door to the right of the ornate lobby which adorned the portals of the Arcade-Palace, home of Futurist Fotoplays for the Family.

"Why, that kind o' stuff gives me a pain, and"—here the Usher gave voice to an analytical opinion with profane trimmings of an elaborate and picturesque nature that would have been at once the immediate envy and admiration of the most proficient truck driver in the world.

"But you don't make yourself clear; abuse is not argument," said the Moving Picture Fan, who had occasioned along for a little pre-performance chat, and who found his friend, the Usher, in a rather disgruntled mood.

"I know I don't, because I'm sore, that's what I am. Here's a weekly paper wot is supposed to show the exhibitor the right way to travel, and to tip 'im off to wot's wot, pullin' a lot o' tiresome junk."

"To what particular paragraph do you take exception?" inquired the M. P. Fan, lifting the offending periodical from the top of the pile of its fellows, on which it was serenely reposing.

"I ain't gawner make a holler about any partickler parrygraft," said the Usher. "The boob is all right an' all that, it's got its good points an' its bad points too, just like all of us, but wot gits my goat is that evy once in a while you'll read sumpin in it about old showmen hoitin' the deegnity o' the pitcher game, or sumpin' to the effect that showmanship ain't necessary, or that all you need to do to make money is to show good pitchers and you'll git the coin, Just as if any fool wouldn't be wised up to that right at the go-off."

"So you think it's at least essential to have had amusement experience of some sort in order to make money as a motion picture exhibitor?"

"Listen, Ezra. It's a deep subjeck, but I'll try and slip you an earful o' wot I'm drivin' at. Listen! A long time ago, when the movin' pitcher game was wot the rums, that git up and spiel at them banquets, call 'in its infancy,' why any butcher o' baker or buttonhole maker could git into the millin' and make a barrel o' mazuma. Them was the good old days, all right. The public wuz not partickler and didn't holler for fancy stuff. All they wanted ter see wuz pitchers on a screen, and a 'pillow fight' or 'a cat drinkin' milk' used to send 'em out o' the theatre sayin' 'what a wonderful invention that thing is.'"

"Then come the travel pitchers. 'Street Scene In Belgium' used to knock 'em silly. Then began the little sketches with a 'chase' always being the big laugh, an' it wuz right along at this stage o' the game that a 'ot o' guys jumped onter the band wagon, an' by the way, lemme tell you, some o' these same little band wagon jumpers are multi-millionaires to-day."

"That is a rather peculiar history you are reciting, and one which almost everyone is familiar with," observed the M. P. Fan, "but, strange to say, you yourself admit that the pioneers had little or no experience and came from every walk of life, and yet made barrels of money in pictures."

"Now don't git executed; I ain't half done, Ezra, so don't crank up the boiler till I shoot off the startin' cannon; just wait till I finish.

"The minute that these guys got to a soitin point," continued the Usher, "they just went out and hired the best brains in the amusement bizness that money could buy. An' some of 'em, furthermore, had a little here-and-there knowledge of theatricals themselves at the very outset, at that.

"Wot, I'm tryin' to git through your nut, though, is this, while the game wuz young nobody had anything much on anybody else, so it wuz a leg and leg, even Steven, all git in and do the best yer know how and loin by experience, but can't you see, you simple minded fat head, that all those guys who started years ago is veterans at the present time, not to say anything of the hundreds who jumped in year after year, an' have the fine points o' the graft at their finger tips, consequently the gink that thinks he's gawner build a opery house an' stick anny ole sort o' pitchers in it, and then sit back an' collect the coin, witout expert assistance an' then some, is due fur an awful bump.

"Why, it's funny a feller who would never think o' buttin' into the jewelry biznes, or the clothing biznes, or the printin' biznes because he wouldn't know how to commence, will git acquainted wit some moving' pitcher operator who fills him full of a strong brand o' dope of how many millions is to be made in the 'movie' game, and ten chances ter one the poor gink goes home and mortgages the old farm in order ter start operations in a biznes which he don't know absolutely nuthin' about, and just simply because somebody is makin' money in it, and an operator needs an 'angel' in order to become a magnate.

"Of course, if the operator knows the game all the way through, and the gink don't clutch the role too tight, and engages help o' the right kind in order to fill in fur wot he don't know himself, he's just as liable as not to clean up good and strong, but lemme tell you, Mr. M. P. Fan, if you think it's easy widout experience, just you try."

"I've been thinking of something of the sort for a long time," murmured the M. P. Fan, preparing to slip into the auditorium and give the pictures the "once over."

"Well, be sure an' tank up wit the right info, and don't be afraid to buy wot yer need, for you'll find it cheaper in the end," said the Usher, as he banged down the top of the manager's desk. "An' don't forgit to remind me the next time I see you, I wanter tell you about a concern that spent a hundred thousand dollars, and started off wit an awful flivver because they didn't have a real showman in the outfit."

VITAGRAPH LEASES CRITERION?

A strong rumor has been going the rounds for the past week to the effect that the Vitagraph Company of America has taken a lease on the Criterion Theatre, New York City, for a term of years.

The Criterion is situated in an ideal locality, in the heart of the big theatre section of New York, and offers superior advantages for an exhibitor with an outlet such as the big film company, which recently formed a coalition with the Liebler Company, would be enabled to produce.

FAMOUS PLAYERS IN LONDON.

ZUKOR ESTABLISHES FAMOUS PLAYERS FILM CO. IN ENGLISH METROPOLIS.

EXCLUSIVE SERVICE OF GENERAL FILM POPULAR WITH EXHIBITORS.

ROCHESTER CONVENTION OF M. P. E. L. OF A.—JAMES O'NEILL IN "MONTE CRISTO."

BARBARA TENNANT, ECLAIR FAVORITE.

Barbara Tennant, Eclair's leading lady, is another bright star of the legitimate stage that has more than made good in the silent drama.

For many years she played for some of the leading theatrical managers in America. Her greatest successes were scored in Daniel Frohman's "Seven Sisters" and Henry W. Savage's "The College Widow." In both of these pieces she created the leading roles and played long engagments in each.

For a long time she had been an ardent admirer of the photoplay, and at last, succumbing to the lure of the screen, she forsook the footlights for the studio lights.

Her work in the Northwest series was a revelation in moving picture acting. Other notable pictures in which she has taken the leading part have been: "The Return of Crime," "The Love Chase," "The Poisoned Pool," "The Black Sheep," "The Crimson Cross" and "The Sons of a Soldier."

THE Borough Park Amusement Corporation has been formed by Morris Grunspan, Simon Rader and Benjamin Appeli.

THE EXCLUSIVE SERVICE PROGRAM.

The General Film Company has announced the addition of two more reels to its exclusive service program.

The original idea was to furnish twelve reels a week, divided into three programs of one multiple and two singles every second day.

The first release of the exclusive service twelve reel plan was made on Oct. 13, and proved an instantaneous success, so great in fact that the "General Film Co." wizards, who had, in solving the exclusive service problem, accomplished a feat that has always been considered impossible, were driven at top speed to keep pace with the astonishing progrss of their idea.

About three months of hard work had been put in by the special committee in working out the details of the new service, and it was thought that every wrinkle had been so thoroughly smoothed out that their plans would slide along without a single jolt. But even the most confident and hopeful of the wizards had not looked for the overwhelming rush of bids which came in from all parts of the country the very first week the service was turned loose. Exhibitors literally pounced upon the scheme.

As a result the exclusive service committee has been burning the midnight oil and working well into the small hours of the morning to devise means to satisfactorily meet the heavy demands.

As might naturally be expected, the heads that were wise enough to conceive the idea were long enough to meet whatever exigencies which might confront it, and the plans are now in perfect shape for the handling of any amount of business with system and dispatch. Next week exclusive service program will be made up of fourteen reels, and it will be possible for any exhibitor, whose business requires it, to secure a complete exclusive entertainment without resorting to a single "filler."

The General Film Company has received, in addition to orders, many highly complimentary letters expressing the gratification of the exhibitor over the positive assurance that the exclusive program is not being prepared at the expense of the regular program, which will continue to be made up of the highest quality films that the ten licensed manufacturers are able to produce.

Most of these letters express also a pleasing satisfaction with the statement made last week that Exclusive Service would not be furnished in any locality where its use might work a hardship on the exhibitor who is already using licensed service.

VITAGRAPH-LIEBLER CO.

The Vitagraph-Liebler Feature Film Co., of Brooklyn, has been incorporated at Albany by J. Stuart Blackton, Albert E. Smith and Walton Pradenord, of 461 Fourth Avenue, New York.

ANOTHER PICTURE THEATRE.

Plans were filed Oct. 16, by Einsela & Carlson, architects, for a moving picture theatre at New Utrecht Avenue and Fifty-second Street, Brooklyn, N. Y., for John Manheimer, as owner. The brick building will be two stories, and cover a plot of ground 71 by 130 feet. It will cost $35,000.

"ECLAIR HOUSE" (London Branch).

The executive and business offices of the famous French film makers in England are located at 12 Moor Street, Cambridge Circus, London, W., England. It is one of the company's various branches, which are placed in various important parts of the world, and is an active and dominant factor in filmdom across the pond.

The Eclair Film Co. possesses the largest and most perfectly equipped studios in the world, this wonderful producing plant having its home in Paris, France.

Selig

SELIC'S BIG SIX

STRONG ATTRACTIONS FOR THE WEEK
CATCH THE EYE PLEASE THE FANCY
MAKE THE MONEY

"HOPE"

The sentiment inspired by a superb allegorical painting, becomes the moving and fascinating factor in up-to-date romance, in which pathos plays tellingly on the sympathies. A clever, spirited and picturesque melodrama of life among the lowly, with a high moral.

IN TWO REELS—RELEASED NOV. 3

Nov. 4—"SLIPPING FINGERS."
A gentle and facinating romance of a brainy beauty who observes with alarm various opportunities slipping from her clasp until merit makes a triumph in her favor for life.

Nov. 5—"THE PROBATIONER."
There is ever an interest in events that mark the progression of a bright boy as he begins his battle with the world, The condemnation and justification of an adopted waif makes an interesting little drama.

Nov. 6—"THE CONVERSION OF MR. ANTI."
The self-centered man who is against everybody and everything, in time always gets trimmed for his complaints. The story of this stiff-neck complainer is well told and amusing.

Nov. 7—"THE SCHOOLMARM'S SHOOTING-MATCH."
This breezy, wholesome Westernism is interesting and consecutive as a playlet, and has a sense of humor that will please every healthy person who relishes hearty enjoyment in a good joke. On the same reel with
"VIEWS ALONG THE RHINE."
ASUPERBSELIGVIEW.

N. B.—Attention of Exhibitors is particularly called to SELIG'S new line of attractive paper. One-sheets for every attraction, three-sheets for the two-reel releases, and additionally six-sheets stands for special releases. Make the lobby of your house attractive with this colorful illumination.

SELIG POLYSCOPE COMPANY
EXECUTIVE OFFICES 20 EAST RANDOLPH ST. CHICAGO, ILL., U. S. A.

CLEVELAND BRANCH DID NOT WITHDRAW FROM M. P. E. L. OF A.

At a meeting held in Cleveland, Oct. 13, in response to a call issued by Edward Kohl, the president of Cleveland Local, M. P. E. L. of A., it was decided to stay within the confines of the national body. The Ohio censorship law was voted worthy of trial at least, and the idea of a test lawsuit was abandoned.

It seems that a notice sent out by Sam Bullock, A. Malwer and W. J. Shinn, to the effect that the Cleveland Local had withdrawn was a trifle misleading, to say the least. This paper, in common with others, made the announcement, last week, in its columns, but it seems that Messrs. Shinn, Malwer and Bullock had the wrong "dope," and consequently the Cleveland Local is, and always was, and possibly always will be a constituent part of the M. P. E. L. of A., notwithstanding any reports to the contrary.

The following officers were elected to serve until Jan. 1, 1914:

President, Edward Kohl; first vice president, S. E. Simmons; second vice president, Louis Beck; secretary, W. H. Horsay; treasurer, George Heimnback; corresponding secretary, Charles A. McGown, and sergeant-at-arms, F. J. Schad. A committee was appointed to pass on all applications for membership in the league and reject all but bonafide applications. A committee on constitution and by-laws was also appointed.

A report from State President Neff was read at the meeting, after which an executive session was held.

IN ALL THE HUBBUB---JUST GET THIS

Shouting doesn't make a service good.
General Film would be just as desirable if we didn't advertise at all.
The only reason we advertise is to tell you certain things which, otherwise you might have difficulty in finding out.
We don't want to shout. We simply want to sit down with you quietly and call your attention to the excellence—the consistent excellence—of the pictures themselves. Eight more multiple features this week. Are you booking them?

"THE PENDULUM OF FATE"
Selig. Two reels. *Released Oct. 27.*
An English story of intrigue for the possession of a title.

"THE RAJAH'S DIAMOND ROSE"
Cines-Kleine. Two reels. *Released Oct. 28.*
A blackmailing count is caught in a scheme of rare boldness.

"MOTION PICTURE DANCING LESSONS."
Kalem. Three parts. *Released Oct. 29.*
The new fashionable dances taught on the screen by Wallace McCutcheon and Miss Joan Sawyer.

"IN LOVE AND WAR."
Released Oct. 30.
A love story of musical pathos and beauty.

"THE RATTLESNAKE"
Lubin. Two reels. *Released Oct. 30.*
A weird story of a man who sent his snake to kill his enemy.

"THE TOLL OF THE MARSHES"
Essanay. Two reels. *Released Oct. 31.*
The land swindler has the evil of his business brought home to him.

"JENET OF THE DUNES"
Edison. Two reels. *Released Oct. 31.*
Another wholesome, out-door romance by the author of "Joyce of the North Woods."

"THE WAR MAKERS"
Vitagraph. Two reels. *Released Nov. 1.*
A daring tale of diplomatic plot and counterplot.

THE GENERAL FILM COMPANY, (Inc.)
200 FIFTH AVE., NEW YORK CITY

"THE BEGGAR'S SECRET"
OR,
A LONG DELAYED PARDON
A FEATURE FILM IN THREE PARTS
A Human Story of Interesting Characters, Caught on the Wheel of Fate, Evolving a Plot of Thrills and Surprises, Intermingled with Pathos.
Lithographs that will make them stop, look and enter.
WRITE WIRE 'PHONE
UNION FEATURES
225 W. 42nd ST., NEW YORK CITY

A WONDROUSLY BEAUTIFUL KLEINE-CINES

In Two Parts
RELEASE TUESDAY, NOV. 4, 1913

ZUMA, THE GYPSY

(Copyright 1913, by George Kleine.)

Zuma, a gypsy girl, and a snake charmer, is purchased by a kindly hearted Count and his wife. Zuma drives from the C unt's home a woman friend of the Countess who flirts with the Count—and then comes the revelation that the faithful gypsy girl herself nurses an all-consuming love for her master.

At a reception in the Count's home Zuma does her snake dance for the amusement of the guests. When the dance is done Zuma turns the fangs of the giant python into her arm—pathetic victim to her human love for the Count, and her dog-like devotion to the Countess.

BETTER BOOK IT—AND, REMEMBER, THE DATE IS TUESDAY, NOV. 4.

1, 3 AND 6 SHEETS FOR THIS SUBJECT

GEORGE KLEINE
166 N. State Street, CHICAGO, ILL.

5
ESSANAY WEEK

Prophesy Proclaims Photoplays Please Patrons

Essanay Establishes Exceptionally Excellent Examples

We have some bargains in Rebuilt Moving Picture Machines, Stereopticons. Catalogue for supplies and repair parts
L. HETZ,
302 E. 23d St., New York

20,195 Moving Picture Theatre List, U. S., $40.00; or $3.50 per Thousand, for States. 688 Film Exchanges, U. S., $3.50. 73 Manufacturers and Studios, U. S., $1.00. 34 Picture Machine Dealers, $1.00. TRADE CIRCULAR ADDRESSING CO., 162½ West Adams Street, Chidago.

The expenses of twenty-five members to the coming State convention at Cincinnati in January, will be paid, a vote to this effect being carried. All in all the convention was eminently successful and entirely harmonious.

THE S. & R. FILM CO., of Evansville, Ind., and Daytona, Fla., has produced, within the last six weeks, two sets of films entitled "Heine and Rudolf." The setting of these pictures is in Evansville and vicinity.

DANIEL FROHMAN
PRESENTS
THE EMINENT ROMANTIC ACTOR
JAMES O'NEILL
In His Famous Version of Dumas' Masterpiece
THE COUNT OF MONTE CRISTO
The Dramatic Triumph of Three Decades
Released November 1
In 5 Reels
FAMOUS PLAYERS FILM CO.
Executive Offices, Times Bldg., N. Y.
ADOLPH ZUKOR, Pres.
DANIEL FROHMAN, Managing Director.

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MOTION PICTURE DEPARTMENT

(Continued.)

FAMOUS PLAYERS' ESTABLISHMENT FOR LONDON.

Adolph Zukor, president of the Famous Players' Film Co., returned from a European trip last week. Mr. Zukor undertook the journey overseas more for the purpose of ascertaining conditions, than for the purpose of doing business with an idea of immediate profit.

In an interview with a member of the staff of this paper Mr. Zukor expressed himself as highly pleased with the result of his labors in England and the continent, the outcome of which was the establishment of the Famous Players' Film Co. of England, which will have branch offices in Paris, Berlin, Vienna and Budapest.

The Famous Players' Film Co. of England was organized because of a certain prejudice that Mr. Zukor felt existed against foreign made motion pictures of every sort in England. This feeling Mr. Zukor said was more of a spirit of patriotism in the interest of home products, rather than a feeling of antagonism toward things not British; however, inasmuch as the feeling was there, Mr. Zukor thought the plan of a London company would be about the best way of introducing his ideas in the old country.

The first release will be "The Silver King," that sterling old melodrama. A studio, complete in every detail, is now in course of construction, and the announcement of the engagement of several English legitimate stars will soon be forthcoming.

The pictures made in England will be released in America as well.

ROCHESTER CONVENTION M. P. E. L. OF A.

There was little effort at reconciliation made by either faction of the N. Y. State exhibitors at the convention held Oct. 16 in Rochester, N. Y.

Upwards of twenty or thirty delegates who bolted the M. P. E. L. of A. convention in New York last July sought admission, and were forcibly removed by the police.

The convention on opening Wednesday morning was addressed by J. B. Haggarty, secretary to the Mayor of Rochester. He welcomed the visitors with a few well chosen remarks. Mayor Edgerton himself spoke in the afternoon.

Immediately following Mayor Edgerton's speech Samuel H. Trigger, of New York, arose and murmured a word or two, in effect that he was fully in sympathy with the sentiments expressed by Rochester's mayor. Mr. Trigger hadn't gotten very far, however, when he was interrupted, and a stormy debate was engendered, the result of which was the appointment of a committee on speakers. Mr. Trigger was not allowed to speak further.

The Sunday opening of picture shows was a topic of much discussion pro and con.

The usual banquet and entertainment features were largely attended and fully enjoyed by the assembled delegates.

Sydney Ascher, of New York, was chosen national vice president; A. N. Wolff, Rochester, State president; F. C. Pierce, Geneva, first vice president; E. M. Day, Auburn, second vice president; Morris L. Fleishmann, New York, secretary, Frank A. Samuels resigning; W. C. Hubbard, reasurer, and W. E. Whiting, Brockport, sergeant-at-arms.

The committees in charge of the convention were as follows:

Press—J. J. Farron, G. L. Tier, W. J. McGreal, T. S. Powers, A. A. Fennyvessy.

Exhibits—Frank C. Pierce, Geneva N. Y.; Fred C. Gerling, W. A. Calihan, Sydney Asher, New York City.

Entertainment—Jules Greenstone, chairman; W. A. Calihan, Harry Wick, T. S. Powers, J. F. Nagle, Geneva, N. Y.; H. L. Fox, Binghamton, N. Y.; G. H. Gettle, Buffalo, N. Y.; E. A. Westcott, E. M. Day, Auburn, N. Y.; George F. Wright, Albany; I. M. Salyards, W. J. Jones, H. Finestone, F. A. Simpson, Charles A. Persons, Canandaigua, N. Y.; George Foster, Cuba, N. Y.; Henry Briggs, H. Selein, George H. Caffrey, Henry F. Kurtz.

Publicity—Morris Lefkowitz, W. C. Habersat, Albion, N. Y.; Mr. Rappaport, William Mindner.

The executive committee in charge of the convention was as follows: A. N. Wolff, president; F. C. Gerling, press committee; W. C. Hubbard, treasurer; W. A Calihan, secretary; J. J. Farron, F. C. Gerling, Geo. Wunder, first vice president; Jules Greenstone, second vice president; G. L. Tyler and F. C. Pierce, of Geneva.

JAMES O'NEILL IN "MONTE CRISTO."

The next noted star to be presented in motion pictures will be James O'Neill, the eminent romantic actor, in the characterization he has interpreted more than five thousand times on the stage, "The Count of Monte Cristo," to be released by the Famous Players' Film Co. Nov. 1. Dumas' famed masterpiece, translated in every modern language and popular throughout the world, with its rapid trend of action and sustained suspense, makes an ideal subject for motion pictures. The powerful plot forcefully illustrating the eternal triumph of right, its unlimited opportunities for virile pantomime and its continuous appeal to human sentiments and emotions make it one of the greatest dramatic stories ever conceived by genius, and one of the strongest silent stories ever produced in film.

Little is needed to emphasize James O'Neill's art as displayed in his interpretation of Dumas' guiding character. It was in this role that he attained his greatest dramatic success, a success that revolutionized all contemporary stage traditions and created a new record for enduring interest and popularity. Three generations of playgoers have witnessed Mr. O'Neill in this fascinating play, and its power and popularity still continue. No other dramatic offering ever produced on any stage has been given such lasting and continuous endorsement.

KINEMACOLOR OUT OF PROCTOR HOUSES.

The Proctor houses in and around New York have dispensed with their Kinemacolor pictures.

The reasons given for this move is that the audiences have grown a trifle weary of the multi-colored pictures, having enjoyed a sufficiency in the past five months.

MONOPOL FILM CO.

Another petition in bankruptcy has been filed against the Monopol Film Co., of 145 West Forty-fifth Street, by these creditors: Giraldi Company, $33; Charles Chrisdie, $211; A. W. Gerstner Co., $278; Phillip Zimmer, $93; E. J. Klaber, $173; P. D. Q. Express Transfer and Storage, Inc., $67, and Wm. A. Bradley, $175.

"BATTLE OF WOUNDED KNEE."

The reproduction of "The Battle of Wounded Knee," staged in historically correct array before the motion picture camera on Oct. 15. The actors, Indians and U. S. soldiers broke camp and repaired to Pine Ridge, the scene of their next picture of the early conflicts in the Far West.

General Miles and General Cody (Buffalo Bill) were, of course, prominent in the scenes.

FILM FANCIES.

BY HEX.

THE Carnegie Hero Fund, established and endowed by Andrew Carnegie for the proper recognition of acts of heroism, is now considering for medal or money reward honors, William J. Moore, the "Willie" of the projecting room of the Exclusive Supply Corporation. The act which brings young Moore into the limelight was that of saving from drowning a young man who fell out of a boat into Long Island Sound last Summer. Moore was standing on a high elevation and dived into fifteen feet of water without even waiting to remove his shoes or clothing. Moore's heroism because of his modesty never saw the light of publicity, and was only brought to the notice of the Carnegie Commision through the efforts of Mrs. H. A. Blaikie, of the National Board of Censorship.

THE "Barbary Coast," the famous "tenderloin" in San Francisco, where originated the turkey trot, grizzly bear, Texas Tommy, bunny hug and other "modern" dances, which have revolutionized dancing and relegated the old fashioned two-step and waltz to the obsolete class, is closed. But before its day ended, caused by the revoking of the San Francisco Board of Supervisors, under pressure of public opinion, a motion picture archive of it was taken which, as a film showing the underworld, is probably unexcelled. This film was made by the Progressive Film Producing Co., at the head of which is Sol Lesser, active principal in the Golden Gate Film Exchange and the newly formed Northwestern Film Exchange. The Midway Cafe, its name derived from the Cairo thoroughfare, where five hundred dancing girls were employed, is one of the places taken both exteriorly and interiorly. There are also intimate film glimpses of the interesting "characters" which swarmed in the notorious district, including tatooers, street fakers, slummers of all social degrees, dancers of varied respectability, etc.

NOT since "Quo Vadis?" has George Kleine offered the American market a subject of such rare power as "Zuma the Gypsy," the Kleine-Cines release, in two parts, for Nov. 4. Of those many essentials which go toward making the exception, "Zuma the Gypsy possesses all. The story is strikingly pathetic, strongly human and the acting a really remarkable bit of character work. Marie Hesperia, well known in America for her splendid work in spectacular Cines subjects, plays Zuma, the Gypsy, convincingly. A snake charmer, with a wandering Gypsy circus, beaten by her masters until she duns away, and then adopted by a kindly hearted count and his wife, Zuma, against her will, falls in love with the count. Rather than prove traitorous to her mistress, Zuma commits suicide by allowing a giant python to bite her after finishing a dance at a private ball given by the count. Her dog-like devotion to the count and his wife represent the uttermost in clever character work, and her daring handling of the sixteen-foot snake shows a degree of personal bravery not often seen. The photography is splendid from title to tail piece, and the action of the story moves amid settings notable for their great depth and luxury of appointment.

PHIL GLEICHMAN, general manager of the World Special Films Corporation, left for St. Louis, Dallas and New Orleans to open branch offices for his concern in those towns. He has been in negotiation with several men, anyone of whom will be a valuable acquisition to the World Special Films organization.

THE WORLD SPECIAL FILMS have just bought the marvelous Eclair film, "Protea," and will have it ready for the exhibitor about Nov. 1. This is one of the most remarkable films ever brought out, and as the press agent says: "A mile of film with a thrill in every foot."

LEON SCHLESSINGER, formerly of New York, has taken charge of the Monarch Theatre, in Edmonton, and will make a number of improvements in the photoplay house.

HETTIE GRAY BAKER is writing the scenarios for the "Bosworth" Jack London stories at the J. A. C. studios. She is doing good work for them.

RELEASES.

LICENSED FILMS.

Biograph.

Oct. 27.—"An Evening with Wilder Spender" (Com.-Dr.)
Oct. 30.—"Boarders and Bombs" (Com.)
"A Barber Cure" (Com.)
Nov. 1.—"The Stopped Clock" (Dr.)

Essanay.

Oct. 28.—"Thy Will Be Done" (Dr.)
Oct. 29.—"Cupid and Three" (Com.)
Oct. 30.—"Greed for Gold" (Dr.)
Oct. 31.—"The Toll of the Marshes" (Dr. Parts 1 and 2).
Nov. 1.—"The Doctor's Duty" (Dr.)

Edison.

Oct. 27.—"Across Swiftcurrent Pass on Horseback" (Scenic).
"A Hornet's Nest" (Com.)
Oct. 28.—"A Daughter of the Wilderness" (Dr.)
Oct. 29.—"The Horrible Example" (Com.)
Oct. 31.—"Janet of the Dunes" (Dr. Parts 1 and 2).
Nov. 1.—"A Woodland Paradise" (Com.)

Eclipse (G. Kleine).

Oct. 28.—"The Rajah's Diamond Rose" (Dr. Parts 1 and 2).

Kalem.

Oct. 27.—"The Highborn Child and the Beggar" (Dr.)
"Sports in Merrie England" (Ed.)
Oct. 29.—"Motion Picture Dancing Lessons" (Ed. Parts 1 and 2).
Oct. 31.—"The Speed Limit" (Com.)
"The Granite Industry" (Ind.)
Nov. 1.—"The President's Special" (Dr.)

Lubin.

Oct. 27.—"The Man of Him" (Dr.)
Oct. 28.—"Making Good" (Com.)
"Giving Bill a Rest" (Com.)
Oct. 30.—"The Rattlesnake" (Dr. Parts 1 and 2).
Oct. 31.—"A Momentous Decision" (Dr.)
Nov. 1.—"When the Prison Doors Opened" (Dr.)

Melies.

Oct. 30.—"A Japanese Wedding" (Custom)).
"A Japanese Shoemaker at Work" (Top.)

Pathe.

Oct. 27.—"Pathe's Weekly," No. 62 (News).
Oct. 28.—"The Spinners of Speech" (Ind.)
Oct. 29.—"When Childhood Wins" (Com.-Dr.)
Oct. 30.—"In Love and War" (Dr. Parts 1 and 2).
Oct. 30.—"Pathe's Weekly," No. 63 (News).
Oct. 31.—"Love's Deception" (Dr.)
Nov. 1.—"Too Many Tenants" (Com.)

Selig.

Oct. 27.—"The Pendulum of Fate'" (Dr. Parts 1 and 2).
Oct. 28.—"When May Weds December" (Dr.)
Oct. 29.—"Two Sacks of Potatoes" (Com.)
"A Muddle in Horse-Thieves" (Com.)
Oct. 30.—"Old Doc Yak and the Artist's Dream" ((Ed.)
Oct. 31.—"The Dangling Noose" (Dr.)

Vitagraph.

Oct. 27.—"At the Sign of the Lost Angel" (Dr.)
Oct. 28.—"In the Shadow" (Dr.)
Oct. 29.—"Via Father's Hat-Band" (Com.)
Oct. 30.—"Blanca" (Dr.)
Oct. 31.—"Fatty's Affair of Honer" (Com.)
"Peggy's Burglar" (Com.)
Nov. 1.—"The War-Makers" (Dr. Parts 1 and 2).

UNIVERSAL FILMS.

Universal.

Oct 30.—"Animated Weekly" (News).

101 Bison.

Oct. 28.—"The Black Masks" (Dr. 2 reels).
Nov. 1.—"From Dawn Till Dark."

Crystal.

Oct. 28.—"The Rich Uncle" (Com.) and "The Game That Failed" (Com.)
Nov. 2—"A Hidden Love" (Dr.)

Nestor.

Oct. 28.—"A Man of the People" (Dr.)
Oct. 29.—"Curses Said the Villain" (Com.)

Victor.

Oct. 27.—"The Restless Spirit" (Dr. 3 reels).
Oct. 31.—"The Spender" (Dr. 2 reels).

Imp.

Oct. 27.—"Jane of Moth-Eaten Farm" (Com.-Dr.)
Oct. 30.—"His Hour of Triumph" (Dr. 2 reels).

Powers.

Oct. 27.—"Playmates" (Dr.)
Oct. 31.—"The Bee Industry" (Ed.)

Joker.

Oct. 29.—"The Tramp Dentists" (Com.)
Nov. 1.—"Throwing the Bull" (Com.)

Eclair.

Oct. 29.—"Cynthy" (Com.-Dr. 2 reels).
Nov. 2.—"Success With De-feet" and Organganisms Which Inhaled Stagnant Water" (Ed.)

Rex.

Oct. 30.—"The One" (Dr.)
Nov. 2.—"Jewels of Sacrifice" (Dr.)

Frontier.

Oct. 30.—"When Spirits Walk" (Com.)
Nov. 1.—"His Conscience" (Dr.)

NO DEMAND FOR FOREIGN ACTS.

W. S. Cleveland, manager of the Cleveland-Fidelity Booking Service, one of the largst agencies catering to popular-price vaudeville theatres, states that the demand for foreign acts is decreasing daily in the theatres which he represents. Until recently the European artists were very popular on the small time, and the supply was hardly adequate to meet the requirements of the houses. But the patrons of this class of theatres, who are acknowledged to be the most discriminating theatre-goers in the world, seem to be rapidly tiring of the foreigners, and now only real American performers are able to arouse their enthusiasm.

"YOU KNOW DARN WELL YOU DID"

SAN FRANCISCO.

(Special Dispatch to THE NEW YORK CLIPPER.)

COLUMBIA.—Monday, Oct. 20, commencement of the engagement of "The Count of Luxembourg."

CORT.—Monday, 20, beginning of two weeks' season of William Faversham and company in "Julius Cæsar."

GAIETY.—Saturday evening, Oct. 18, marked the opening of this new playhouse with the musical comedy, "The Candy Shop." The house is located on the North side of O'Farrell, near Stockton, directly opposite the Orpheum, and on the site of the old Alcazar prior to the fire of 1906. The ground and building, the latter entirely new, are owned by G. M. Anderson, "Broncho Billy," and the cost of both will be over $500,000. He will conduct the theatre, and J. J. Rosenthal will be the manager. The prices of admission will range from twenty-five cents to one dollar, and performances will be given every evening, with matinees on Tuesdays, Taursdays and Saturdays. In the company are: Rock and Fulton, Tom Waters, Oscar Ragland, Gene Luneska, Kitty Doner, Al. Shean, Will Philbrick, Franklyn Farnum, Catherine Hayes and Bessie Franklin, with seventy singing and dancing associates and an enlarged orchestra.

ORIENTAL.—Tuesday, 21, "The Confession." The farce of "Over Night" was continued for week of 14.

ALCAZAR.—Monday, 20, "Help Wanted," with Chas. Riggles, supported by the stock company of the house. For week of 13 "Your Neighbor's Wife" was the bill.

TIVOLI.—Monday, 20, second week of Western Metropolitan Opera Co., the repertoire being "Madame Butterfly," "Trovatore," "I Pagliacci," the latter under the baton of its composer, Ruggiero Leoncavello.

ORPHEUM.—Bill opening Sunday (matinee), 19: "Dance Reveries," Nellie V. Nichols, Kellar Mack and Frank Orth, the Four Athletas, Rosalind Coghlan supported by Richard Pitman, Lulu Glaser, with Thos. D. Richards; Swor and Mack, Kluting's Entertainers, and Daylight motion pictures.

EMPRESS.—Bill opening Sunday (matinee), 19: Schreck and Percival, the Village Choir, "Who Was He?" Kelly and Galvin, Nina Payne, Gerard, Corinne Rollis, and Sunlight pictures.

PANTAGES'.—Bill opening Sunday (matinee), 19: Ameen Abou Hamid Troupe, the De Vole Trio, Pony Moore, Davey and Fifi, Jose Melender and company, Anderson and Goines, and Twilight pictures.

MME. ALDA, the soprano, will concertize in Scottish Rite Auditorium on Sunday afternoon, Oct. 26; Wednesday night, 29, and Saturday afternoon, Nov. 1.

WASHINGTON.

Satisfactory business ruled last week.

ACADEMY (W. W. Woolfolk, mgr.)—"The Divorce Question" drew good business last week. Louis Holligan, Chas. C. Burnham, Douglas Lawrence, David Hall, Thomas L. Viole, Jeanette Lucas, Beth Hamilton, Barbara Douglas are deserving of special notice for their good work. "The Common Law" week of 20, "The Round-Up" next.

BELASCO (L. Stoddard Taylor, mgr.)—B. B. fans had an opportnity to see the moving pictures of the World Series—Athletics vs. Giants. Many availed themselves of the chance to see the games even in pictures. Fair business week of 13. "Oh, I Say" was announced for week of 13, but it got away, and pictures substituted. For week 20, "Bunty Pulls the Strings" was billed, and was also switched for "The Honeymoon Express." E. H. Sothern and Julia Marlowe next.

COLUMBIA (Fred G. Bergen, mgr.)—"The Red Canary," with an excellent company, headed by Lina Abarbanell, gave decidedly satisfactory performances, which were enjoyed by large audiences week of Oct. 13. "Excuse Me" week of 20. Mabel and Edith Taliaferro, in "Young Wisdom" next. The Sunshine Club presents "The Old Vermont Farm," for the benefit of the Sunshine Home for Girls," Tuesday 21.

NATIONAL (W. H. Rapley, mgr.)—"Years of Discretion" drew good business week of Oct. 13. Elsie Ferguson, in "The Strange Woman," week of 20. "The Poor Little Rich Girl" next.

POLI'S (James Thatcher, mgr.)—"Our Wives," by the Popular Players, was enjoyed by large and appreciative audiences 13-18. Paul McAllister, Mark Kent, H. Dudley Hawley, Thomas Williams, were all good. Isetta Jewel was excellent as usual, Gertrude Bondhill, Louise Kent and Hazel May did good work, and the whole cast gave capital support. "The Heart of Maryland" was announced for week of 20, but has been sidetracked, and "Barbara Frietchie" substituted. "Captain Jenks" next.

CASINO (A. Julian Brylawski, mgr.)—Bill week of 20: Bristol's equine wonders, Bob Waring, Bassalari, Powers and Wilson, the Fadine Dompiere Trio, and new pictures.

COSMOS (A. Julian Brylawski, mgr.)—Bill week of 20: The Famous Kincaids, Donohue and Stewart, Baby Grace, Fiske and McDonough, the Dancing Golds, James Dunne, and usual high grade pictures. Sunday concerts, well featured, and music by "That Orchestra," do capacity.

GAIETY (George Peck, mgr.)—The Watson Sisters had big business week of 13. Billy W. Watson and Girls from Happyland week of 20. The Big Jubilee next.

KEITH'S (Roland S. Robbins, mgr.)—Bill week of 20: Clifton Crawford, Mr. and Mrs. Jimmie Barry, Bert Melrose, Bessie Wynn, the Cabaret Trio, the Azard Brothers, the Glockers, Lulu McConnell, and Grant Simpson, and "William Telh" a Kinemacolor drama, form an excellent program.

"HER LITTLE HIGHNESS" has closed for good at the Liberty Theatre, New York. It is possible that the authors will re-write it and send it on tour with another cast.

THE vaudeville act "Temptation" will be permitted to resume its tour, which was interrupted by John W. and Julia Sherman, who sought the aid of the law to stop it, claiming that the act contained a process for producing optical illusions which the Shermans claim is original with them. Judge Ward decided in favor of the defendants.

Clipper Post Office.

In order to avoid mistakes and to insure the prompt delivery of the letters advertised in this list, an envelope plainly addressed must be sent for each letter, and a written order for the letter, signed with the full name and address and the line of business followed by the sender, must also be enclosed.

Please mention the date (or number) of the CLIPPER in which the letters sent for were advertised.

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Barney, Violet
Barry, Hilda
Branta, Josephine
Bennett Mrs Fred
Bronski Marcel
Baldwin, Mrs Frank B.
Bell, Kitty
Clifford, Maud
Celeste, Grace
Clennell, Margaret
Chester, Elita
Collins, Orelia
Calhoun, Sadie
Cheney Mrs. L. R
Clark, Della
Collard Florence
Collinsson Alice
Dow, Charlotte
DeVere, Vera
Dyer, Kitty
Donnelly, Reta
Darrah, Jane
Earle, L Evelyn
Emery, Edna
Edleman, Mamie
Ercell, Carmen
Forrest, Dorothy
Fleming, Jese
Faustina Madam
Farr, Frances H
France Margaret
Fischel, Louise
Foster, Nellie
Gaile, Annie
Girard, Marie
Griggs Valerie E.
Grey, Adrienne
Gresham, Elsie
Gilmour, Stella
Gibson, Boneta
Greenwald Doris
Gordon, Rose
Hatfield, Fannie
Harned Virginia
Hoag, Evelyn
Huntington, Gertrude
Hayes, Catherine
Kittell Elizabeth
Kemp, Thelma
Kahn LillianMae
Kent, Dorothy
Lawrence, Ada
Lewis, Dorothy
Landy Mrs D. F.
L'Estrange May
Lyon, Harry W.
Leach, Hannah
Lavigne, Janne
LaMar, Dolly
Lawrence, Alda
Lorenz, Miss "Jim"
Mayhew, Belle
May, Dorothy
McKeever Lizzie
Maquire, Dell Melvin
Mathews, Anna
Malvin, Eva
Merrill, Adaline
Mackanna, Mrs.
McQuaker, Margaretta
Mark, Mrs. Al.
May, Ida
Marion, Ruby
Marsh, Eva
Nugent, Alice
Narchand, Daisy
Nethaway, Lulu
North, Vie
Owens, May
Osbourne Miss A
Opel, Mrs. H.
Oakland, Elsie
Painter, Lola E.
Parrish, Lucile
Raymone, Madge
Rosedale Bonnie
Rosenberg, Anna
Rathburne Orpha
Streator, Mone
St Clair Stella
Stalter, Jessie
Summers, Sylvia
Shepherd, Katherine
Shephard, Babe
Scott Marie King
Stuttz, Aggie M
Toona, Mlle.
Thurston, Julia
Totton Alma Mae
Vaughn, Rae
Vedder, May
Verne, Lola
Van Camp, Rose
Warren, Mame
Wilson, Miss A.

GENTLEMEN'S LIST.

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Allen, Harry
Archy, J. H.
Avicoli, B
Adams, R
Atkins, Richard
Althea Twins
Adams, Dave
Armond, Ted V.
Beeson, Doc.
Bombay
Briggs, Carl
Baker, David
Barlow, Chas. G
Beane, F. H.
Bernard, Arthur
Buckley's Animals
Brown, Chas. A.
Barbour, E. L.
Bretz, Wm.
Bailey, LeRoy
Butler, Murray B
Baker, Frank J
Burrichter H. B.
Broughton, Geo.
Bartelmes, The
Berger, Edgar
Bohme, Walt A.
Beaudoin, Fred
Clarke, Fredk.
Carlton, Joe
Cornish, Wm. A
Collins & Rice
Collins, Tom
Crowley, Ross I.
Callahan & Miller
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Carruthers C. E
Clark, Robt.
Cain, A. T.
Cole, Clyde
Chesterfield, H.
Chisholm, Louis J.
Chambers Lionel
Clifton & Kelly Shows
Davis, Bert
Delavole, Will
Drew, Clay
DeVerne & Van
Dashington, Al.
Dudley, W.
Distler, Chas.
Dale, no.
DelVecchio Chas
Donoghue, Jos.
Desmond, Lem
Denney, Robt W
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Ferns, K Biglow
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Fisher, Chas.
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Friedel, Frank
Glynn, Nick
Gray, Julian
Gnarro, C.
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Gesling, Henry L
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Gregory, J. J.
Goodrich, Wal.
Haynes, H. B.
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King, Bud
Kent, Bruce
Kirby, Thos.
Kimball, Julius
Knapp, Harry
Lovett, Eddie
Lawless, Jack
LaFleur, Joe
Lynds, Ernest
Lambes, The
Lester, Rich.
Lamont, Harry
LaBoehme Trio
Laquee, Lee
Lyon, L. M.
Lagergran, Jno.
Logrenia, Chas.
Luce, Grant
Lavere, E. G.
Murphy, Harry
Mason, A. L.
Marshall, Bill
Merville, Reg.
McFarlane, Jno.
McCartney, J. J.
Mumford, Eddie
Mack, Jos. P.
Maxisle, Chas.
Mattice, W B.
McGuinness J. J
Minnock, T. J.
Martis, N. M.
Martin, N. N.
McDorman, O. W
McConville Em.
Morehouse, Ben
Mattison, Albert
Mimic Four
McDonald, J. D.
McCall, Rex
Morison, Jas.
Morrissey T. P.
Nestell, E. H.
Nutt, Ed. C.
Newton Billy S.
Nolen, Thos. H.
Newton, Benj.
Neary, Edw.
O'Hara & Watson
Osborne, C. G.
Omar, A. Ben
Ohlmeyer, Chas.
Pritchard, Virgil F.
Polk, Danl. A.
Paris, Lionel
Pond, H. M.
Pelot, Fred A.
Reid, Johnny
Ritter, W. K.
Reed, Sam T.
Reese, Jno.
Russell & Root
Roland, Jack
Rodregiez, M.
Rogers & Wright
Raymond, E. J.
Robertson, Cliff.
Ryan, Frank W.
Richmond, C. J.
Sears, Wm. C.
Shipp, Edw.
Sheldon, H. S
Sillito Raymond
Schwartz, Earl
St. Clair, Louis
Snow, A. Wilson
Stelling, F. W.
Seymour, F. V.
Siddons, Geo.
Snorgrass, Bud
Sollenberger C.R.
Saxton, Arnold
Thayer, Jos.
Tenney, C. E.
Topack, Geo.
Tonne, Willy
Table, E. W.
Taylor, Lee
Turpin, Harry
Todesca & Todesca
Talman, G. L.
Tomanek, J. Y.
Udell, Chas. E.
Utley, Royden
Uhl, Cal.
Vance, W. M.
Vail, Edwin
VanDyke, H. W
Webb, Ed.
Walsh, Roy
Winkler, Jack
Wilson, Geo.
Whitman, Ellis
Watson, Cliff
Weaver, Ed.
Weber, Fred
Ward, Monte
Walker, Wm. W
Wickes, E. M.
Wood, Jno. V.
Williams, Al.
Wood, Edw.
Weling-Leavering Troupe
Wood, E. H
Young, J.
Young, H. W.
Young, Le Roy
Young-Adams Co
Zallee, Paul

SEE NOTICE AT HEAD OF LIST.

THE Symphony Theatre Co., of Buffalo, N. Y., has been incorporated by Albert Fenyvessy, David Cohen and Frank I. Cohen.

"YOU DID"

NEXT WEEK'S BILLS.

OCT. 27-NOV. 1.

ATLANTA, GA.—FORSYTHE: Bayne's Dogs—Skating Bear—Homer Miles & Co.—Montgomery & Healey Sisters.

BOSTON—KEITH'S: Howard's Ponies—Morrissey & Hackett—Sophie Tucker—Dinehart & Heritage—Three Keatons, Dagwell Sisters—Emilye Sisters—Harry Breen.

BUFFALO—SHEA'S: John & Mae Burke—Hussey & Lee—Four Bards—Ollive Briscoe—David Bispham—Ann Walters & Co.—Mykoff & Vanity—Jeter & Rogers.

BROOKLYN—BUSHWICK: Edwards' Song Revue—Leo Carillo—Edwin George & Co.—Howard & Ratliff—The Glockers—Fredericka Siemon & Co.

BROOKLYN—ORPHEUM: "Neptune's Garden"—Raymond & Caverly—James Cullen—Robt. Dailey & Co.—Willa Holt Wakefield—Will & Kemp — Harry Tighe & Co. — Bronson and Baldwin.

BALTIMORE—MARYLAND: McConnell & Simpson, Ramsdell Trio—Ethel Levey—Ben Deeley & Co.—Albert Lorenz—Nip & Tuck—Foster & Lovett.

CINCINNATI—KEITH'S: Landry Bros.—Chris Richards — Australian Boy Scouts — Ballet Classique—Joe Cook—Grant & Hoag—Wilfred Clark & Co.—The McGreeveys—Fritzi Scheff.

CLEVELAND—KEITH'S: Hersog's Horses—The Rosaires—Bisset & Scott—"Arcadia"—Ed. Abeles & Co.

COLUMBUS—KEITH'S: Mercedes—Doris Wilson & Co.—McRae & Clegg—Three Alex—Ray Elinore Ball—Diamond & Brennan—Jimmy Lucas.

DETROIT—TEMPLE: Marie Lo's Posing Dogs—Swain-Ostman Trio—Max Laube—Mrs. Gene Hughes & Co.—Fannie Brice—Van & Schenk—The McVans—Hopkins, Axtell & Co.

ERIE, PA.—COLONIAL: Claude Goldin—Three Arthurs—Violet MacMillan—Laughlin's Dogs—Maley & Woods.

GRAND RAPIDS, MICH.—BIJOU: McKay & Ardine—Prince Floro—Sam Mann & Co.—Ethel Mae Barker.

HAMILTON, CAN.—TEMPLE: Billy & Edith Adams—Juggling De Lisle—Goldsmith & Hoppe—Kajiama—Willard Simms & Co.—Le Roy & Harvey—Bigelow, Campbell & Rayden—The Youngers.

HARTFORD, CONN. — POLI'S: Empire Comedy Four—Henry & Francis—Miller & Mack—Francis Yates & Co.—Three Types—Wilson & Aubrey—John & Winnie Hennings.

HARRISBURG, PA.—ORPHEUM: Williams & Wolfus—De Lessio Troupe—Wheeler & Wilson—Adele Ritchie.

INDIANAPOLIS—KEITH'S: Britt Wood—Jack Norworth—The Vivians—Freeman & Dunham—Herbert's Dogs— Sansone & Delilah—Wm. Weston & Co.

JACKSONVILLE, FLA.—ORPHEUM: Five Martells—Welch, Mealey & Bell—Willis Twins.

LOUISVILLE—KEITH'S: Hunting & Francis—Delmore & Lee—Madame Beeson & Co.—Grace De Mar—Dr. Hermann—The Be Anos.

MONTREAL, CAN.—ORPHEUM: Edwin Stevens & Co.—Violinsky—Lolo—Nevins & Gordon—Paulham Team—Jack Dakota Trio—Kaufman Bros.—El Rey Sisters.

NEWARK, N. J.—PROCTOR'S: Lillian Seville—Four Merkle Sisters—The Hedders—Linton & Lawrence—Ernie & Ernie—Bison City Four—Allliner's Apes—Mr. & Mrs. Pasquale Mario.

NEW HAVEN, CONN.—POLI'S: Josie Heather—"School Playground"—Daniels & Conrad—Bryan, Sumner & Co.—Yorke & Adams—Manne & Belle.

N. Y. CITY—FIFTH AVENUE: Blanche Colvin —"Spring Girl"—Avon Four—Ward and Webber—Valerie Bergere & Co.—Morton & Glass—Ma Belle & Ballet—Franklin & Batie.

N. Y. CITY—BRONX: Melville & Higgins—Valeska Surratt & Co.—Bowers, Walters & Crooker—Imhoff, Conn & Corinne—Elida Morris & Co.—Golden & De Winters—Clara Ballerini—Lockett & Waldron—Paul La Croix.

N. Y. CITY—COLONIAL: Bernard Granville—Five Idanias—"Beauty Is Only Skin Deep"—Lillian Lorraine—Moore & Young—Cecil Lean & Co.—Mr. & Mrs. Jimmy Barry—Cressy & Dayne.

N. Y. CITY—HAMMERSTEIN'S: Mae West—Wilkie Bard—The Berrens—Liboniti — Bert Melrose—Trovato—The Brochards—Dobbs & Reynolds.

N. Y. CITY—UNION SQUARE: James Thornton—Belle Baker—Gordon Highlanders—Willard Bros.

N. Y. CITY—ALHAMBRA: Eddie Foy & Family McMahon, Diamond & Clemence—The Castillians—Moran & Weiser—Montambo & Wells—Joseph Jefferson Co.—Ed. Vinton & Buster—Farber Girls.

NORFOLK, VA.—COLONIAL: Lynn Overman & Co.—Ismed—Jones & Sylvester—Purple Lady—Arthur Sullivan & Co.

OTTAWA, CAN. — DOMINION: Albert Perry & Co.—Harvey Devora Trio—Rush Ling Toy—Helen Hessler — Hafayette's Dogs — Chalk Saunders—Deiro—"Son of Solomon."

PROVIDENCE, R. I.—KEITH'S: Four Entertainers—"Temptation"—Three Hickey Bros.—Le Roy, Wilson & Tom—Cantwell & Walker—Gordon & Rica—Burton Churchill & Co.

PITTSBURGH—GRAND O. H.: Ray Conlin—Carl Eugene Troupe—Nevins & Irwood—Gardiner Trio—Lillian Shaw—Diaz's Monks.

PHILADELPHIA—KEITH'S: Maxine Bros. & Bobby—Joe & Lew Cooper—Nick's Skating Girls—Wood & Wyde—Dainty Marie—Sharp & Turek—Ball & West—Seymour Brown & Co.—Billy Swede Hall & Co.—Jordon & Dogherty.

RICHMOND, VA.—LYRIC: Florentine Singers—Kramer & Morton—Felix & Barry Girls—Morris & Allen—Five Melody Boys—Muller & Stanley.

ROCHESTER, N. Y.—TEMPLE: American Dancers (6)—Moore & Littlefield—Chas. Semon—Herbert & Claribel Farjeon—Le Van Trio—Belle Story—De Lessio.

SCRANTON, PA.—POLI'S: McCormick & Wallace—C. H. O'Donnel Co.—Ward & Curran—Mabel Berra—Fisher & Green—Miller & Vincent.

SYRACUSE, N. Y.—GRAND: Lasky's Red Heads—Stepp, Goodrich & King—Murphy & Francis—Apdale's Animals.

TOLEDO, O.—KEITH'S: Lewis & Dody—Chas. & Fannie Van—Gliding O'Mearas—Francis McGinn & Co.—Gormley & Caffery—Demarest & Chabot—Lewis Hart.

TORONTO, CAN.—SHEA'S: Le Roy, Talma & Bosco—The Le Grohs—Walter Van Brunt—Baby Helen—Carl Grees—McMahon & Chappelle Girls—Connelly & Weinrich.

UTICA, N. Y.—SHUBERT: Hanlon & Clifton—Chas. Olcott—Duffy & Lorenze.

WASHINGTON—KEITH'S: Jed & Ethel Dooley—Geo. B. Reno & Co.—Julius Tannen—Blanche Sloan—Madden & Fitzpatrick—"Girl from Milwaukee"—"Clown Land"—Williams & Segal.

WILMINGTON, DEL.—GARRICK: Stan Stanley Trio—Loretta & Bud—Schriner & Richards—Flo & Ollie Walters—Herbert Lloyd & Co.—John Armand & Co.—Harry Tate's Motoring.

OUT OF TOWN NEWS

Pittsburgh, Pa.—Alvin (John B. Reynolds, mgr.) Oct. 20-25, "The Five Frankforters," with the original New York cast, including: Mme. Mathilde Cottrely and Edw. Emery. McIntyre and Heath turned away many persons last week, playing to S. R. O. all week. De Wolf Hopper, in "Miss Caprice," follows.

NIXON (Thos. F. Kirk Jr., mgr.) — Maude Adams, in "Peter Pan," 20-25. Billie Burke, in "The Amazons," 27.

LYCEUM (C. R. Wilson, mgr.)—The old favorites "Mutt and Jeff in Panama," 20-25. "The Common Law" 27.

DUQUESNE (D. A. Harris, mgr.)—For week of 20, the Harry Davis Players, in "The Time, the Place and the Girl." "Zaza" 27. Capacity audiences rule. D. A. Harris is a prime favorite.

PITT (Wm. M. Patch, mgr.) — On account of the great demand for seats, the management has announced the second week of the new eugenic play, by Geo. Seibel, of this city, "The Leper," which was given its *premiere* last week by the Pitt Players. The piece will be fully reviewed in next week's issue. "The Fortune Hunter" 27.

GRAND (J. P. Harris, mgr.)—For week if 20, the biggest bill of the season, with three headliners, including the Great Mercedes in his wonderful telepathic act, assisted by Miss Stantone; Lasky's "Clownland" Sam and Kitty Morton, Nichols Sisters, Cole and Denahy, Claudius and Scarlet, Homer Miles and company, Van Bros., Harry De Coe, moving pictures.

HARRIS (O. R. Buchheit, mgr.)—For week of 20, a feature bill, including: Earl's Six Diving Nymphs, Adelphi Trio, Kingsbury and Munson, Fred and Moye, Lazar and Dale, Howe and Howe, Nip and Tuck, Moreo and Lang, moving pictures.

SHERIDAN SQUARE THEATRE.—All is in readiness for the opening of this, the newest addition to local theatricals, owned by the Harris Amusement Co., under the personal direction of John P. Harris. The opening bill includes: J. K. Emmett and company, Mr. and Mrs. Mark Murphy, Doris Opera Co., Les Montforts, Musical Frederick, Baby Zelda and Alf. Ripon.

LIBERTY (John H. McCarron, mgr.)—Bill week of 20: Joe Sullivan and Trolley Car Girls, "Texas" Elona, Adair and Hennie, the Spielmans, Max Zimmer, motion pictures.

VICTORIA (Geo. Schaeffer, mgr.)—Eva Fay finished a two weeks' engagement, during which she both mystified and amused many persons.

GAYETY (Henry Kurtzman, mgr.)—For week of 20: The Watson Sisters Own Co. Billy W. Watson and the Girls of Happyland 27.

AMERICAN (Frank Walters, mgr.)—For week of 20, the American Players, in "A Matrimonial Mix-Up." "Monte Cristo" 27.

Circus News.

HAGENBECK & WALLACE NOTES.

BY JACK MOORE.

Saturday, Vicksburg, Miss., low lot right by the river, and as it had been raining it was impossible to get the show on the lot, so we went to Greenville, arriving there at eight in the evening, and now it has got cold and we all look for some good dry weather.

Sunday was a beautiful day and the show is being all painted, so will be spic and span for Monday.

The captain of one of Uncle Sam's river boats met some of our folks Sunday, and invited them all down to the boat for dinner, and it was some dinner! How we all did eat.

Monday and the sun is shining bright and the town is packed with people, so we had two big, fat houses.

The Johnny Jones Carnival Co. is here for a week, and the carnival folks were all out to our matinee.

Archie Donaldson, the litho. king, is here getting the paper order for next season.

Monday night the captain of the boat invited all the folks down to the boat, and they had a swell dance and refreshments, and everyone had a fine time. Our cars pulled away down in the yards and everyone thought that the train was gone, so everyone separated and was going to different hotels, when someone discovered that the cars were in the yards, so there was one grand scramble for autos to take them to the train, but everyone got there and all had a good time.

Bettie Thompson, while practicing on the wire, fell and broke her arm, which will lay her off for a few weeks. Everyone felt very sorry for her, as Bettie is certainly a popular little girl.

Bert Cole is sure cutting it this week, getting hundred dollar elephant ads. and three inside banners. Says if it keeps up this will be the banner week. So here's luck to you, Bert.

Wednesday, and the sun is still shinning and the business is fine, so it looks like a long session in the sunny South.

My, but everybody is getting the practicing fever, the big top is full, between shows, all getting ready for the Winter season.

The "Mutt and Jeff" Co. were out to see our show in Yazoo City, and invited our folks down to see part of their show.

Jim Evanston, our advance excursion contractor, is back on the show now, having finished his season's work.

Frank Fry, of the swinging ball fame, will spend his Winter on his farm in Columbus, Ga. I guess he will be a good boy there, and not cut up, but he has invited Hobo Myers and Red Hoherndorf to spend the Winter on the farm with him; if so, good-by (Fry).

Madame Bedini opens at the Chicago Hippodrome, with her high school horses, Nov. 24.

The McCree-Davenport Troupe also open at the above Hippodrome Dec. 1.

Jackson, Miss.—It tried to rain in the morning, but did not succeed, so this makes the sixth day of fine weather and business this week.

Griff and Griff will be seen in vaudeville this Winter, with a comedy acrobatic act.

The Nettie Carroll Troupe open in Springfield, Ill., Majestic Theatre, Nov. 30, for a tour of the Western Vaudeville time, being the first time in years on that time.

Andy Dobins will be master mechanic with the Tasmanian Van Dieman Troupe this Winter.

No more news this week, only we will soon be in Alabama, a real State. Ask Carl Lester, native.

Jim Williams will do a flying act this Winter. What kind, Jim?

Yours, Alabama bound (*Quiet* CLIPPER *Jack.*)

HENRY WIGGINS, general agent Old Dominion Shows, closed the 1913 season Oct. 15, Hagerstown, Md. Mr. Wiggins jumped to Georgia to take the advance of Wm. T. Miller's "Girl of Golden Ranch."

THE Sells-Floto Shows closes at Amarillo, Tex., Oct. 22.

AL. G. BARNES' CIRCUS will close at The Dalles, Ore., Oct 23.

GEORGE T. KELEY, uptown ticket agent with the Young Buffalo Wild West and Col. Cummins' Far East, New York, is in New York, with headquarters at THE CLIPPER Office.

JOHN ELLINGTON arrived from the 101 Ranch last week, and sailed on Oct. 18, on the *Verdi*, for Buenos Aires, with the advance brigade of the Arlington & Chandler Wild West Show. Ellington is taking a big consignment of Strobridge and National paper, and will through them have four high boards and use real stickers on the lithographs.

THE 101 Ranch closes at Houston, Tex., Oct. 28.

WILLIAM MORRIS has moved his offices to the street floor of the New York Theatre Building.

OLGA NETHERSOLE announces the first production on any stage of a dramatic sketch, "The Last Scene of the Play," at the Colonial Theatre, New York, Nov. 3. It is by Mrs. W. K. Clifford.

"THE AWAKENING," by Rachel Crothers, opens in Providence, R. I., Nov. 3.

SAM MCKEE will advance for the Alice Lloyd Show. Joe Vion will be manager with the company.

RUBE MARQUARD and Blossom Seeley will open in their act, by Tom Gray, at the Palace, New York, Nov. 3.

ADA DYOS goes into vaudeville under the direction of Phil Taylor.

GOT ME YET

Quiet Jack Oliver Moore The Fellow in Dresses

Still with that different wire act

THE NETTIE CARROL TRIO

TOD'S TIPS.

BURT AND MALVENE

RAPID-FIRE VAUDEVILLE.

NICK HUFFORD and CHAIN DELL

Week of Oct. 20, KEITH'S, PHILADELPHIA.
Week of Oct. 27, MAJESTIC, MILWAUKEE.

HARRY ELMORE AND FERN BARTLETT, "The Leading Lady and the Old Maid," have just finished five successful weeks in the South for Sam Massell, and are working out five more. Harry says that good act's who want the "best" down that way would do a good trick to buckle up to this Massell feller.

HARRY LAMONT slips me it that he has so improved his recent "Fun On the Ocean," and re-named it "All Aboard Girls and Boys," that now it's going along "swimmingly" over the Proctor circuit.

JANE WEIR, the girl who believes in presenting good things for the lovers of variety, will be seen in another new act in the near future. That doesn't mean that the "His Last Offense" will be abolished. Not so's you could notice it, for that stunningly staged good one has put itself up into the good demand for salary. But winsome, ambitious Jane is going to step into the new act herself and place another woman in the part she was doing with the final offense playlet.

GUS HILL was seen picking on the smaller circuits recently, gathering dope for the rumored intentions of his to enter the small time vaudeville and picture field. He came under the searchlight, slipping into one of Proctor's small timers last week. He was accompanied by a balcony box seat stub, not desiring any unnecessary publicity by showing downstairs. Gus is already interested in theatres of this type in Elizabeth and Albany, which are in opposition to the F. F. ones in those burghs.

OLIVE BRISCOE'S personality appears more prominent every time we "catch" her. Olive displayed some more gorgeous creations in the dressmaking capacity at the Fifth Avenue last week, and the audience were admirable in the way they received every one of her songs, especially that gem of a one, "In 1861." Considerable entertainer is Olive.

DEMAREST AND CHABOT are royal good musical fellows, but too much *business* at the piano mars that 'cello solo very much. It's the only disagreeable spot in the entire act.

LITTLE nine months old Charles Senna Jr., who "hands it to" Charlie Senna, of Southe, Senna and Levey, as being his popular "Daddy," is one of the chubbiest, merriest little bunch of a "single" that has popped under the glare of the big lane in the past nine months. This little rascal is strong for taking papa's job up at Faust's Cabaret, at Columbus Circle, where the aforesaid trio are "the fellers who sing songs the same as songs should be sung," as you sip the contents of your cold stein slowly, *slowly* (if you are shy on "filth"), because you want to stick around and listen to these three fellows chirp out the numbers that make you dance, dance, dance, and shake your feet just as long as the sun shines in the Faust place.

BELLE GANNON AND WILL ARNOLD are indefinitely engaged doing their clever bit in the Dutch room in the Hotel Martinique, and are a popular combination with all the patrons who drop in there in the gloaming.

THE Welch-American Trio, with Winifred Noe and two talented boys, are gradually nearing the vicinity of our own town. Playing an engagement at the Colonial, in Haverhill, Mass., this week, but, though not regretting, still thinking of the great trip they finished up Nova Scotia way.

"YOU MADE ME WHAT I AM TO-DAY, THE CURSE OF AN AGENT'S HEART." Stealing Alf. Grant's stuff, eh?

ROGER IMHOFF pulled "I Belong to the Minute Men (pause) the Sixty-second Regiment." And it flew up against the back wall of Gus McCune's Fifth Avenue Theatre orchestra with such a thud on this particular evening that Roger said he'd have to revise it so's they'd "get" it.

GIRARD AND WEST AND GEORGIA MITCHELL were two big spots on the bill over at the Orpheum, Jersey City, last week. Singing and dancing is what the former duo can gracefully boast of knowing something about, and they cleaned up about six strong bows on the evening we were made to forget we were surrounded by J. C. while watching the show.

GEORGIA MITCHELL is perhaps as entertaining a girlie as the folks over or under the river had ever seen up on the Orpheum stage there, because her songs and recitation numbers were great big applause makers, and Georgia carried away a heavy share of the hit stuff.

ON THIS same bill was Elverton, a baton twirler, whose fine work was disgustingly *not* appreciated at this show. We have yet to see anyone who has a mite "on" Elverton in his line.

No. I'M not "out of town," *Frank*. That's excepting the evening over in the foreign land just mentioned. Fine for white ducks over thar, old top.

HALLEY AND NOBLE was a good combination that showed at the Union Square for the first time recently. "Sur-r-r-re" they went over better than nicely, even though told (?) *how* to do the act by some so-called critics later. "Sur-r-r-re!" (nonchalant like).

BLANCHE COLVIN will be a success at Proctor's Fifth Avenue next week. Pretty strong prediction—but between you and I—she possesses the necessary qualifications to make this the beginning of a long and triumphant career as a single. Miss Colvin did considerable fine work while with Clifton Crawford and Bessie McCoy, in "Three Twins." Let's watch her debut on Broadway, alone.

THE new street drop used in the Orpheum Theatre, over in Jersey City, shows the Five Corners (the Times Square of the town), showing the Orpheum Theatre and the Hof Brau House (get it?), the latter building being now in the course of construction. The program says:

"The Hof Brau, in connection with the Orpheum, will make the Five Corners an attractive spot for the pleasure seeker. In addition to a magnificent cafe, grill room and ladies' and gents' restaurant, the Hof Brau Haus will contain perhaps the most modern and complete Turkish bath parlors that may be found in the metropolitan district. There will also be other features, such as a spacious banquet hall and a pool and billiard parlor, that will add to the attractiveness of this very beautiful and unique building." Thanks to some guy giving a tumble to make some comfort for the performer in future days. Why not re-construct the city after this *a la* metropolitan 'thing is finished?

SAW Louie Edelman taking in a show with his best gal on his strong right arm one of the moonlight nights recently. Right away "Where Did You Get That Girl" was wafted on the breezes. Some girl, and chuck full of the personality that dazzles. Always was "a lucky devil," this Edelman guy. Make it the *same*, waiter.

VICTORIA MURRAY is going to do a "sister" 'act over the Orpheum time with Marion.

ROSE PITINOFF, the Diving Venus, played Fox's Theatre up in New Britain, Conn., last half of last week, and presented loving cups to the amateur diving contestants there, who were decided winners, by the audience.

ED. VINTON AND BUSTER, his wonderful, near human canine "pal," grabbed off a contract for thirty-seven consecutive weeks over the United time after the performance at the Columbia, Sunday, Oct. 12.

THE STROUD TRIO (Bert and Two Violets), after playing the Poli Circuit, are now being featured over the Loew, with the S. & C. time to follow, by Edgar Allen and M. S. Epstein. Baby Violet is "the clean up" kid on every bill the trio have worked. She woke up Hoboken the first three days of the current week.

PERRY'S MINSTREL GIRLS has added the Four Dancing Belles to the cast in place of the "sister" act that cavorted in the minstrel thing while the act was working in town, and Margaret Crouse is now doing "bones," and doing it in such great style that Josie Flynn, the unsurpassed female black face comedienne, finds her new end partner the best little feed she's had with her in a long time. The act now numbers eight girls. Dottie Claire continues to ease over "Some Boy" in "proper" style, and Miss Arnold, the "interlocutress" of the group, has been christened "The Melba of Varieties." The act will "show 'em" at the Hudson, Union Hill, next week, and should thereafter be a big novelty over the two-a-day houses.

GUS EDWARDS has been missing from the city, and his elaborate offices up in 1531 Broadway the past two weeks, but that doesn't make any uneasy beads of perspiration stand out on his brow, even though the place is heaped high with work, because Gus realizes that he has as capable a duo of assistants, in Phil Gurbich and Roy Mack, looking after things "at home" as any office along the big lane can boast of. A look in at the open door one afternoon recently made it appear as though there was an army of Macks and Gobrichs parading about. That speaks for itself, for the hustling these boys were doing to cut down the work on hand was being accomplished admirably. And the boss absent, too. Gotta hand it to 'em.

ARTHUR RUHL is now the dramatic critic of *The New York Tribune*. He came from *Collier's Weekly*.

JANE COWL, who is starring in "Within the Law," has been added to the cast of "The Guilty Man," which is to be produced Nov. 14 at the Lyric, New York, under the auspices of *The Medical Review of Reviews*.

MRS. PANKHURST, who was held at Ellis Island, was allowed to land Oct. 20. She will speak at Madison Square Garden, New York, on Oct. 24.

"THE MARRIAGE GAME," with Orrin Johnson, Alexandra Carlisle, Fred Mosley, Charles Trowbridge, William Sampson, George W. Howard, Josephine Lovett, Vivian Martin and Alison Skipworth, was produced at Parson's, Hartford, Oct. 20.

"THE TONGUES OF MEN," with Henrietta Crosman, opened 20, at Norfolk, Va.

TARKINGTON BAKER has retired as general manager of Arthur Hopkins' enterprises.

HARRY VON TILZER has bought the interest of Minnie Seligman in "To-day," making him half owner of the production.

SAM H. HARRIS, of Cohan & Harris, has been unanimously elected dean (vice president) of the Friars' Club, succeeding William Collier, who cannot attend to the duties of the office, as he is going on tour.

"THE HONEYMOON EXPRESS," with Al. Jolson as the featured player, was to have played Brooklyn another week, but the time will be given to "Her Own Money." The Winter Garden show is in Washington this week.

"OH! I SAY" will be produced Oct. 30, at the Casino, New York.

LOUIS WESLEY has professional try-outs every Friday night, at the Savoy, Atlantic City.

"THE TRIPLEX" will be produced next week by Edgar Selwyn.

ZELD SEGUIN WALLACE is a visitor in New York, and is being entertained by her son.

AT A meeting of the Actors' Fund Oct. 16, Daniel Frohman reported the receipt of a check for $824 from Sarah Bernhardt. This amount was the surplus subscribed for the memorial wreath.

FROM Phil Taylor's Booking Agency in the Gaiety Theatre Building comes the information that he will do the sole booking for Keeney's Theatre.

IT IS possible that "The Red Canary" will be brought into New York shortly. It will, in that probability, be seen at the Park Theatre.

LOTTA LINTHICUM, playing leads at the Harlem Opera House, New York, intends to form a woman's club for the revival of archery, and wants to hear from other women interested in the sport.

YOUNG JOE BUSH, the Athletic's pitcher, has listened to the call of vaudeville, and as a result will head a team made up of "Home Run" Baker and Catcher Schlang. The ball players open in Philadelphia, and will be seen in New York in a few weeks.

JOHNNY J. JONES' EXPOSITION SHOWS.

MAYFIELD, Ky., Oct. 17, 1913.

Twelfth annual tour. This has not been a record-breaking season by any means, but very satisfactory to the management. Have some very promising dates booked, booking being solid for fifteen weeks. These include some of the best fairs in Alabama, Georgia and Florida. The shows will remain out all Winter.

Feature—Trained Wild Animal Arena, with seven animal acts, including baby elephant act, handled by Albert Stattler; Capt. Curley Wilson's wrestling lion act; Charles Huston's untamable act; Princess Daniels in her dance among the lions; Arthur Barry with mixed group of leopards, panthers, pumas and jaguars; Frank Levine and Polar bears. Front of show is being handled by E. B. Jones, tickets by Danny McNellis and Robt. Irwin.

Auto-polo, latest in thrills, discontinued; connected with show at Mayfield, Ky., and shipped to Chicago.

A good feature is Jones' Diving Winders, with living freaks and curiosities, including Coleman, the tattooed man; Kirchman, armless and legless wonder; the Maloy Prince, Venetian Glass Blowers, and others.

Marshall's Mammoth Minstrels, with entire new outfit, including sixty foot round to, with two thirty foot middle pieces, and twenty performers, get the money.

Other attractions are: Merle T. Kinsel's Mangel merry-go-round and giant Ferris wheel, "That Girl Minnie," under management of Curley Mefford; Pidge's Miniature Wonderland, Trip to Mars, managed by Arthur Ramsey; Joyland or Crazy House, circus of trained fleas, fat girl Alma and midget lady Princess Zada, deep sea show, Due Sisters' Diving Girl show, M. Vittucci's Royal Italian Convert Band of twenty pieces.

Recent engagements of the Jones' Exposition Shows have been attended by phenomenal business, especially big at Kankakee, Memphis and Jackson. Louisville was a splendid prospect, but rain cut the crowds badly. At Kankakee Inter-State Fair the shows grossed more than any organization which has ever played that event.

There are thirty-five concessions with the company. The feature free attraction is Oscar V. Babcock's Looping the Loop and Flying the Fiume. This act has been received with much favor at every one of the big events played.

AL. JOLSON FETED.

Al. Jolson was the special guest at a beefsteak dinner tendered him by his friends of the V. C. C., headed by Geo. Le Maire and Frank Conroy, and many prominent members attended. A fine show was unreeled after the "eat."

EDGAR SELWYN is writing a sentimental comedy, which he will call "The Double Quo."

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EDITORIAL AND BUSINESS MANAGER.

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"THE TIK-TOK MAN."

Oliver Morosco will close his production of "The Tik-Tok Man of Oz" in two weeks, preparatory to a practical reconstruction of the elaborate settings of the piece, and a complete equipment of new costumes, all of which prefaces its probable Winter occupancy of a theatre in one of three of the biggest cities in the East. Several overtures have been made for "Tik-Tok" as a Winter show, but final decision has not been reached in the matter on Mr. Morosco's part.

"The Tik-Tok Man" is a Western show, with a Western production, under Western management. The book is by J. Frank Baum, author of "The Wizard of Oz," while the music is from the pen of Louis Gottschalk, who, among other achievements, was the American interpreter—at the conductor desk—of Lehar's "Merry Widow" score during the long run of that melodic sensation at the New Amsterdam Theatre. To Morosco himself, however, belongs the honor of interpolating the song hit of the piece, a tuneful lyric, called "My Wonderful Dream Girl."

Produced in Los Angeles, and re-produced in San Francisco, "Tik-Tok" enjoyed a successful run in both cities, and was quickly transferred to Chicago, where it was one of two or three of the solid Summer successes, playing for many we ks at the Grand Opera House. It went on tour in August, and has had successful engagements in a dozen States. It will play a return engagement in Milwaukee, and will close there in the scene of a recent triumph.

BERNHARDT'S GIFT TO FUND.

At the meeting of the board of trustees of the Actors' Fund of America, held Oct. 16, Daniel Frohman, the president, reported the receipt from Sarah Bernhardt of a check for $824. This was from the Bernhardt memorial wreath fund, subscribed to by theatrical people. Mme. Bernhardt had asked the committee to give any sum left after the purchase of the laurel wreath, which was presented to her last May on the stage of the Palace Theatre, to the Actors' Fund Home. The board forwarded to Mme. Bernhardt resolutions of thanks, and made her a life member of the Actors' Fund.

The followng is a copy of a letter sent to Mr. Frohman by Mme. Bernhardt:

"To DANIEL FROHMAN.

"Dear Mr. Frohman: Will you, since the generosity of my brothers and sisters in art produced a sum greater than was necessary for the wreath of gold which was given me, will you accept me among the members of the Actors' Fund of America?

"I shall be very grateful for this honor. Once more I thank you with all my heart. I am grateful to the committee, the artists and all others. My very best wishes,

"SARAH BERNHARDT."

GERTIE VAN DYKE'S NEW ACT.

Gertrude Van Dyke finished playing as a "single" after last Sunday night's performance at the Nemo.

Miss Van Dyke is to be seen in a great big new act in the near future, the music for which was all written by her most proficient husband, Vincent Van Dyke. The act will be known as Gertrude Van Dyke and her Ten College Boys, all of whom were given more than a "once over," in vocal ability, by Vinc. before engaged.

It is now in rehearsal, and after breaking it in "in the woods," will have its premier local showing on the big thing at Hammerstein's.

SAM ROBERTS BUSY.

Sam Roberts, formerly of Bernard and Roberts, who for a long tme made good in their comedy sketch, "The Cabby and the Fare," recently opened offices in the Gaiety Theatre Building, where he is progressing nicly.

Among those booked recently by him are: Hunter's Twin Statue Dogs, "The Act Beautiful," Roberts and Lester, Unada and Irving, and Joe Parise.

MORE HOUSES FOR KEENEY.

Frank Keeney recently assumed control of the Armory, Binghamton, and a new house in Schenectady. He is also negotiating for theatres in Newark and Philadelphia. These, in conjunction with the Metropolis and Keeney's Third Avenue, New York City, are said to be the beginning of the long chain of houses Mr. Keeney proposes to control.

LEW FIELDS answered Amelia Stone in her suit for $20,000, and said he doesn't owe her anything. Moreover, declares Fields, in an answer filed in the supreme Court, he will sue Miss Stone for failure on her part to appear in "The Sun Dodgers." Miss Stone claims Fields engaged her for three years.

REHEARSALS have been begun of "Angels Without Wings," a new play, by Lawrence Eyre, which William A. Brady will produce soon. Alice Brady, Charles Millward, Florine Arnold and Hilda Englund are in the cast.

"RUBE" MARQUARD, it is reported, has settled in the action started against him by Joe Kane, for the alienation of his wife's (Blossom Seeley) affection.

A PLAY, entitled "The Unseen Empire," by Atherton Brownell, has been accepted by Messrs. Klaw & Erlanger, for presentation during the coming season. While a strong argument for peace, the play deals chiefly with the secret diplomacy that keeps great nations on the verge of war.

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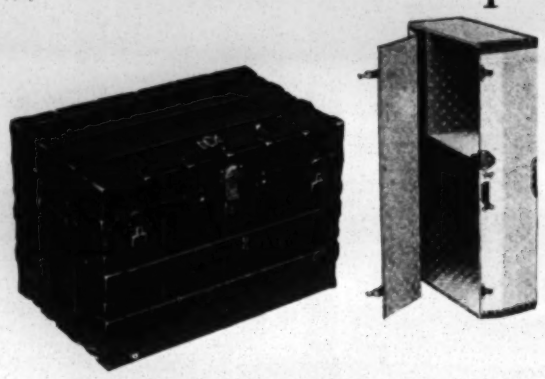

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Clipper Bureau, 5 South Square Gray's Inn, London, W. C.

OCT. 11.

In respect of time the battle of the staircase was won easily by the Hippodrome. Otherwise we will generously call it a draw. When the fact that an Escalade was to be a feature of the new *revue* at the Alhambra leaked out. Ned Wayburn got a move on and produced his act at the Hippodrome nearly a week ahead of the advertised time, three days before that announced for the Alhambra production. So the Leicesetr Square people thought they might as well slacken, and take a few more days for the perfection of their show, "Keep Smiling," entitled. This was produced, accordingly, on Monday night. To tell the truth, the audience did not keep smiling, though it was amused at intervals. The show is a good one, but it needs a generous infusion of fun. Apart from the staircase, on which there is no need to discourse, the popular hit of the piece is a clever parody of "You Made Me Love You," sung as a duet by a succession of ill-assorted politicians and other public characters—for instance, Carson, the unionist leader, and Redmond, the boss of the Home Rule party; Asquith, the prime minister, and mama Pankhurst, the suffragette. This was a scream. A series of flashlight pictures illustrating an attempted conversation on the telephone was popular with an audience every member of which was full up in respect of the scandalous inefficiency of the London service. In time a scene exploiting figures of the Statue of Liberty and of Nelson on his column in Trafalgar Square "cross-talking" o'er the Atlantic may be worked up to a more amusing point. Robert Hales is the dominant figure of the revue, mostly written by Cosmo Stuart Lennox. Important parts are played by Lee White, Irene Olsen and Margaret Haney. White and Perry do some of their special work. There is an incidental Assyrian ballet of great beauty, in which Carlotta Mosetti and Phyllis Monkman distinguish themselves.

To the long list of French Revolution plays H. B. Irving has added one more with "The Grande Seigneur," which he produced at the Savoy on Saturday. Several plays with the Terror in the background have been seen at the Lyceum. "The Grande Seigneur" is quite in the Lyceum style; the new, or Melvillian Lyceum style. It is a stagey but not ineffective melodrama by B. P. Matthews and the late Edward Ferriss. The Grande Seigneur was a great nobleman, of a masterful character, evil in his eye, with occasional interludes of chivalry. He conceived his first pure passion for Adele Vernet, believing that were this virtuous and beautiful girl to become his wife she should cleanse his life and stimulate his ambition so that he might indeed become the Grande Seigneur. Adele was betrothed to the Duc de Rennes, but this did not prevent Desire from urging his suit, nor did he shrink from a specially vile artifice to get the girl into his power. She escaped and the loyal duke married her, in spite of the disgusting scandal which Desire sought to affix. Now, the Grande Seigneur had but one object in life—to destroy his successful rival. The Terror began, but Desire, adopting a dozen disguises, braving the mob and the guillotine, still sought his foe, meaning to challenge him. At last he seemed near success. But in one of his not infrequent accesses of chivalry he insured the safety of the woman he had loved and of her husband, surrendering his own life to the revolutionaries as the price of theirs. Marie Lohr is the Adele. The critics sneer at the Grande Seigneur, but the public seem to like him.

Thirty thousand lamps will illuminate the Coliseum to-night when the King and Queen will attend a performance inspired by Sarah Bernhardt, for charity, and five million gold leaves will be used to decorate the theatre. Hundreds of workmen swarmed into the Coliseum within a few minutes of the fall of the curtain last night. Two boxes have been thrown into one for the majesties, and a third has been linked up, by a pasageway, for the Duke of Connaught and his party. Ellen Terry will speak an address of welcome, written by Owen Seaman, the editor of *Punch*; Sarah Bernhardt will do some of Phedre; W. C. Fields will juggle—a fine distinction for him, the program being made up so largely by dramatic and musical rather than by vaudeville celebrities, who are crowded into the sketch called "Ten Little Nigger Boys."

There was not a vacant seat in the London Opera House on Monday and on Tuesday afternoons, where and when Pavlowa gave two farewell performances, the program being made up of new and old ballets—including the historic "Giselle." When the dancer came forward to bow her adieu the stage was a bower of roses, the air was rent by shouts of applause. A snap of the scene was stolen at Pavlowa's request. She cannot re-visit this city, it seems, for two years.

Arthur Bourchier, properly vested, took part in a service at the Episcopal Church of St. Ann, Manchester, when Canon Hannay, who is "George Birmingham," the author of "General John Regan," preached to the members of the Actors'-Church Union.

Sarah Bernhardt visited the Black Museum, at the detective headquarters, Scotland Yard. This is a collection of crime relics.

Sir James Barrie is about to visit America. He says he is after big fish, for he is a great angler. But he will surely be after business too; and will witness the first performance of "The Adored One," which has been extensively re-written since the critics scored it so heavily at the Duke of York's Theatre.

Last night served to remind theatrical and music hall managers of their heavy debt to the Jewish race. The fast spoiled audiences everywhere.

Maskelyne and Devant have installed a new and most effective museum at the Home of Mystery. A girl, isolated on a platform of glass, answers questions written on slips of paper by members of the audience, and handed to a venerable yogi, who remits them to a star!

A revue entitled "What About It" is to be installed at the Palladium on Monday, by Percy Houri.

It was hoped that Leoncavallo would, himself, conduct the first performance of "Are You There," at the Prince of Wales' Theatre, but he cannot. He departs for San Francisco immediately, proceeding to New York.

George Edwardes visited London during the week, and looked in at the Adelphi, where they are rehearsing "The Girl from Utah." But he quickly returned to the country. He says he is now well, and means to keep well. Other people can look after business for him.

"Interlopers" is a failure at the Royalty Theatre. A play by C. B. Fernald, entitled "The Pursuit of Pamela," is to supersede it, immediately.

Ethel Warwick opens the Globe Theatre on Thursday, with a play, entitled "People by Ourselves," by Robert Vansittart, who is a clerk in the Foreign Office.

Lydia Yavorska will, on Friday, replace "I Love You" with a play by the late Pierre Berton, entitled "A Daughter of France."

Arthur Bourchier, who has been appearing at the Coliseum, in "Dr. Johnson," has proved so popular that Oswald Stoll has tempted him to re-arrange his plans, so as to play more dates.

Mabel Melville Gideon joins the Alhambra company on Monday.

Joe Jackson, claiming to extract more humor from an ordinary bicycle than any other three people in the business, is due at the Palace on Monday.

A clerical error is no doubt responsible for the description of R. G. Knowles as "Reginald," at the Palladium. What a nut!

"Macbeth" was shown at the Garrick Theatre yesterday afternoon, as enacted for the Cinematograph, by Arthur Bourchier and Violet Vanbrugh (who were in the audience) and their comrades. The film is a German production, and technically expert critics find a good deal of faulty work in it.

"Alice in Wonderland" is once more to be among our Christmas entertainments.

Charles Frohman abolished the orchestra at the Globe during the run of "Years of Discretion," depending on a piano. But Ethel Warwick is to restore the musicians.

Vladimer de Pachmann announces his farewell tour. His press agent says that a legacy from a relative has increased an already large fortune, mostly made in America.

Caruso is off to Berlin, to sing in four operas. They have arrange the prices to yield $11,000 a performance.

Charles B. Cochran announces that he has persuaded Marceline to return to this country for the Olympia Circus, at Christmas. In its early days, the Hippodrome owed much of its popularity to this droll.

Robert Paleman, the veteran actor, is to appear at the Palladium on Monday, in a burglar sketch.

George Arliss' sketch, "It's Up To You," was successfully produced at the Palace, Battersea, on Monday, by E. D. Nicholls. Hall and Earle are in London, halting on their way to Australia.

Sarah Bernhardt begins the last week of her Coliseum engagement on Monday, when she will produce a short play by her son, Maurice Bernhardt, entitled "La Morte de Cleopatre." She has a few dates booked in important provincial cities.

Dabucy Lee Smith, who came over here to stage manage the London Hippodrome, is now installed at the Alhambra.

Alfred Butt is considering the promotion of a new music hall in Glasgow.

Barton and Ashley left for Australia yesterday.

Robert Averell, a promising young actor, appearing in "Oh, I Say!" at the Criterion Theatre, took a chill and died. He was a grandson of Jenny Lind.

Ernst Denhof, who set out with the biggest opera company ever seen on the road, lost $20,000 in three weeks, and had to stop. To meet his immense expenses, he greatly increased the prices of admission, and played accordingly to half empty houses. Thomas Beecham has come to the rescue, and will probably complete the tour.

Carmelita Ferrer, the Spanish dancer, who has made so pronounced a hit at the London Opera House, sails for New York shortly, to appear at Hammerstein's Victoria.

In a farewell letter, Wilkie Bard declared that he was carefully taking his "marriage lines" to New York.

Happy Fanny Fields announces her departure on Nov. 8, to be married in New York, on Nov. 27.

Some days ago, Charles Chapman, the well known music hall agent, disappeared, having addressed a miserable letter to a friend. His body was recovered from the Thames yesterday. More than twenty years ago Chapman entered the service of the Warner Agency as office boy. He rose till he became Warner's confidential lieutenant. A while ago they quarrelled. Chapman had meanwhile been in the employment of one agent and another; most recently, of Samuel Lloyd. He was twice married to professional women, and was a widower.

Some locations for next week are: Stoddard and Hynes, Palace, Blackpool; Lily Lena, Palace, Blackpool; Grace La Rue, Palace Theatre; Toby Claude, Hippodrome, Sheffield; Gilday and Fox, Empire, Stratford, Jen Latona, Hippodrome, Bristol; R. G. Knowles, Palladium; Hanlon Brothers, Palace, Huddersfield; Anna Eva Fay, Hippodrome, Manchester; May Moore Duprez, Hippodrome, Norwich; A. D. Robbins, Hippodrome, Altrinckam; the Aerial Smiths, Hippodrome, Aldershot; the Three Meers, Hippodrome, Belfast; Cheyenne Days, Hippodrome, Shepherd's Bush; Alexander Dagmar, Hippodrome, Walthamstowe; Two Bobs, Tivoli; W. C. Fields, Empire, Shepherd's Bush; Lil Hawthorne, Empire, Sheffield; Irene Dillon, Empire, New Cross; Chung Ling Soo, Empire, Cardiff; Hayman and Franklin, Palace, Hull; Anna Dorothy, Empire, Holborn; Paul Cinquevalli, Empire, Preston.

"Oh, I Say!" has now been played 150 times at the Criterion.

A second edition of "Come Over Here," the Opera House revue, is in preparation.

Judge Parry, who presided over the Lambeth County (Small Debts' Court), and writes plays—"What the Butler Saw" was one—believes that the "modern" dramatist is largely responsible for the apparent unpopularity of the theatre just now. Says he: "One knows there is a lot of decaying matter in the world, and that much of it smells unpleasantly, but most sensible folks do not collect it in their drawing rooms, but relegate it to the ashpit, that it may duly reach the destructor. There are many plays that I have read that can only be described as ashpit plays * * * For my part, I am glad to know that the public do not want such plays. It is a healthy sign.

"Magic" is the title chosen by G. K. Chesterton, the comic journalist, for his forthcoming play.

At the moment of closing up I learn that Pearl Barte has been engaged for the Alhambra revue, in supercession of Gertrude Olsen, indisposed.

WALTER S. SHERWOOD,
Lyric Tenor of the Al. G. Field's Minstrels.

OUT OF TOWN NEWS

Brantford, Can.—Grand (F. Johnson, mgr.) "Seven Hours in New York" Oct. 20.

COLONIAL (E. Symons, mgr.)—Vaudeville and motion pictures.

GEM (Geo. F. Law, mgr.)—Bill 20-22: Singer's dogs and motion pictures. For 23-25: The Kiltie Duo and motion pictures.

APOLLO (Ernie Moyer, mgr.)—Bill 20-22: Roy and Peggie Crane and motion pictures. For 23-25: Andrew Ferrell, the Baseball Bugs, and motion pictures.

NOTES.—Gus Hogan, of the Ernie Marks Co., was in town 16, visiting at his home.....Manager Symons, of the Colonial, is having an electric sign placed on the front of the theatre..... The Harry Thaw pictures pleased large audiences at the Gem week of 13....."The Spendthrift" drew large audiences at the Grand 13.

St. John, Can.—Opera House (Walter Woods, mgr.) the Thomson-Woods Stock Co. began their third week here Oct. 20, presenting "Father and the Boys." Owing to the Opera House being engaged by the R. K. Yacht Club, 17, under whose patronage Eva Mylott, the Australian contralto, appeared, the Thomson-Woods Co. were idle.

IMPERIAL.—Signor Manetta, in operatic selections; the Italian Saxophone Quartette, and moving pictures.

STAR, EMPRESS and UNIQUE, moving pictures.

LYRIC, MAREENA, NAVARRO and MAREENA, vaudeville and moving pictures.

YORK.—"Kirmess" (local), for benefit of childrens' playgrounds, week of 13.

NOTE.—Mr. and Mrs. Drummond and Harold W. Chase joined the Thomson-Woods Stock Co. 15.

Greenville, Miss.—Grand (Wm. Isenberg, mgr.) "Mutt and Jeff" was the attraction here Oct. 16, followed by "The Soul Kiss" 17.

PRINCESS and BIJOU, business is good, with motion pictures.

NOTE.—Hagenbeck-Wallace Circus showed to two capacity performances while here.

Jackson, Miss.—Century (Sam J. Myers, mgr.) "The Soul Kiss" Oct. 20. "Little Boy Blue" 23, "Bought and Paid For" 27, 28.

Taunton, Mass.—Park (Malley-Denison Co., mgrs.) Malley-Denison Stock Co. present "Mary Jane's Pa" week of Oct. 20.

CASINO, STAR, WHITTENTON; COLUMBIA and NICKEL, moving pictures.

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KEITH'S ST. JOHN HOUSE.

The New Imperial Theatre, built by Keith & Albee, of New York City, on a magnificent central park site, King Square, St. John, N. B., Can., is undoubtedly one of the finest houses of entertainment in the far Eastern section of the country; said to equal Keith's Hippodrome, at Portland, Me., and the New Imperial of Montreal. St. John has been a profitable proposition for the Keith interests for over seven years, and rather than continue the lease of an antiquated building, they invested in this new house. Nothing has been withheld in making the Imperial at St. John, truly metropolitan in appointments and grandeur. The house occupies a lot 170 ft. deep by 78 ft. wide, and the frontal effect of the structure is particularly handsome, being of ornate architectural design, built in terra cotta, polished granite, plate glass, etc. The theatre is built of brick, stone, concrete and terra cotta, and the front part is laid off in suites of professional offices and two stores for concessionaire purposes. The street is concreted in front of the building, and ornamental iron light standards have been erected the full length of the property, giving colonade effect. On the whole the Imperial is the keynote of the surrounding park, and the people of St. John are taking great pride in it as an addition to the beauty marks of the city.

Indoors, the new Keith house is most elaborate. The auditorium has perfect acoustics and a wealth of brass railing, draperies and a wealth of brass railing, and with the dark green leather of the seats, pale green cork carpets and mahogany woodwork, the ensemble is most satisfying. The stage has a gridiron sixty-five feet high. The dressing rooms are situated beneath the stage and are large, comfortable rooms, supplied with English porcelain washing conveniences, hot and cold water, and plenty of wardrobe appurtenances. Every attention has been given to the comfort of performers, and on the stage a call bell system has been installed. The house is heated by a seventeen-ton low pressure boiler. The electrical equipment embodies the very latest ideas, and the picture projecting department consists of a battery of Simplex machines, Kleiglights, etc. The booth is of the finest in this section of the country. There is a ladies' attor, gentlemen's parlor, and rest room for children.

The Imperial, while equipped for all modern entertainment purposes, is also a first class picture house, using superior singing talent and musical features each week. These features are booked by the U. B. O. people, and the prices of admission are popular. Although it has been rumored a great deal that Keith was going to extend his small time circuit from Bangor to St. John, there is, as yet, no evidence of this plan being carried out. Walter H. Golding, a former St. John newspaper man, is managing the Imperial, and has been handling the Keith business in that city since its inception. He is a great believer in the picture game, and has inaugurated some ideas in connection with motion picture shows that have placed his house and the picture business generally, on a higher plane than is found in most cities.

THERE IS ANOTHER ONE.

Chas. D. Hammond writes: "I wish to correct the statement recently published. While we do not claim to have the *only* dramatic exchange in Kansas City, Mo., we do claim that we have a *reliable* exchange. I have been in the theatrical business over thirty-five years, and believe that I am qualified to make good the above claim. I have been in business here for four years and have the first manager yet to claim that my treatment of him has been other than fair and square in every particular."

JOHNNIE COLLINS BANKRUPT.

John J. Collins, theatrical manager, residing at the Hotel Empire, Sixty-third Street and Broadway, has filed a petition in bankruptcy, individually and as a member of the following partnerships: John J. Collins Amusement Company, Sullivan & Collins, and the Fred C. Whitney Producing Company. His liabilities are $8,754, and assets $342, note of Burton Mank. Among the creditors for salary are Edward Wiley, $1,500; Four Aerial Lasters, $225; Great Gerard, $175; Dutch Mike and Stella Johnson, $175; Reckless Reckiaw Trio, $175; Ina Claire, $912; Alma, $75, and Sam Fung Lee, $75.

CHANGE OF POLICY.

FORTY-FOURTH STREET MUSIC HALL TO BE CONVERTED INTO A GENUINE CONTINENTAL VARIETE.

Law Fields announces that beginning with the matinee on Monday, Oct. 27, the Forty-fourth Street Music Hall will be converted into a genuine European music hall. The two best known halls in England, namely, the Alhambra and the Empire, will serve as models for this New York place of amusement.

The programs to be seen in the Forty-fourth Street Music Hall will be arranged just as they are in the Alhambra and the Empire, consisting of a bit ballet, individual stars and prominent specialty actors. Matinees will be given daily, and the prices will range from thirty-five cents to $1.50 at night, and from twenty-five cents to $1 at the matinee.

Preparatory to the opening, the theatre will be entirely overhauled and renovated, and uniformed employees will be installed everywhere, so that the public will have no trouble in discerning the attaches from the patrons. No effort will be made to save, in any direction, as far as looking after the public's comfort is concerned, and a special and individual effort will be made by the management to introduce a uniform code of courtesy in the treatment of the patrons, not only from the men in the box office, but also from the ushers and the doorkeepers. An omission in saying "sir" or "madame" or "please," in addressing patrons, will mean instant dismissal.

The program for the opening week is one of extraordinary importance. Sam Bernard, one of New York's real favorites, will appear in a one act musical comedy, lasting thirty minutes, and called "The Modiste Shop," and supported by 100 people. Other great stars who will be seen on the bill are: The Aguosts, a troupe of fifty, who will be seen in pantomimic acts and juggling feature at the Dreamland Side Show, Coney Island, this Summer, will appear at Hammerstein's New York, two weeks, commencing Nov. 3. The act will be staged as an illusion, but the lady will then be placed on a tray and exhibited throughout the auditorium. The madame is of charming personality and has many accomplishments. Richard Pitrot has booked her for next season with the Ringling Bros.' Side Show.

WILL COLLINS ARRIVES.

Will Collins cables from London that he will arrive by the *Olympic*, Oct. 21.

A NEW ORGANIZATION.

A new organization, known as the New Bedford Theatrical Managers' Association, was formed at a meeting held at the Oriental Theatre, Plymouth, Mass., Oct. 7, for the purpose of mutual protection, and for dealing with film exchanges, vaudeville artists, musicians, stage hands and motion picture operators, Richard Pitrot has booked her for next season with the Ringling Bros.' Side Show.

HALF WOMAN FOR HAMMERSTEIN'S.

Mme. Gabrielle, the half woman, who was a feature at the Dreamland Side Show, Coney Island, this Summer, will appear at Hammerstein's New York, two weeks, commencing Nov. 3. The act will be staged as an illusion, but the lady will then be placed on a tray and exhibited throughout the auditorium. The madame is of charming personality and has many accomplishments. Richard Pitrot has booked her for next season with the Ringling Bros.' Side Show.

NAT GARR, after a triumphant season on this side, is about to invade England with a new act by the same author, which he has already successfully broken in.

Produced the musical play, "The Little Cafe," in Philadelphia, state that the published report in that city to the effect that "Le Petit Cafe," by Tristan Bernard, the original farce from which the McLellan-Carroll play was adapted, would be presented this Winter by a local French theatrical organization is entirely without foundation. Under their contracts with the owners of "Le Petit Cafe," it cannot be presented in French in this country until two years after the production here of Messrs. Klaw & Erlanger's musical play, "The Little Cafe."

A STATEMENT.

Messrs. Klaw & Erlanger, who have just

The committee of by-laws met at the Orpheum and will have a report ready for the next meeting of the association, which will be held 21.

A NEW ORGANIZATION.

A new organization, known as the Bedford Theatrical Managers' Association, was formed at a meeting held at the Orpheum, Oct. 7, for the purpose of mutual protection, and for dealing with film exchanges, vaudeville artists, musicians, stage hands and motion picture operators in Baltimore, Washington and one or two other Eastern cities. "Young Wisdom" will be seen in New York.

NOTIFY HOBBY BROLLIER.

Charles H. Mason, W.O. was in advance of the Bobby Brollier Dramatic Co., died Oct. 12, in Spring City, Tenn.

Anyone knowing the whereabouts of relatives of the deceased will confer a favor by notifying Bobby Brollier at his permanent address, Dalton, Ga.

"YOUNG WISDOM" PRESENTED.

ATLANTIC CITY, N. J., Oct. 16.—Mabel and Keith Tallaferro made their first appearance as joint stars at the Apollo Theatre here to-night, in the new play entitled "Young Wisdom," by Rachel Crothers, under the management of Joseph Brooks, in association with Klaw & Erlanger. The Tallaferro sisters and the play made an unqualified hit with a large and exceptionally enthusiastic audience. There were numerous curtain calls after each act. This is the first joint starring tour of sisters on the dramatic stage of America since the Hathaway sisters, great favorites in the early seventies.

"Young Wisdom" is a timely play dealing with modern ideas. It treats of the universally discussed subject of marriage as it is conceived by those of the old school in contrast with the rather revolutionary ideas of the rising generation, and the sequel shows that there may be foundation for the views held by the advanced young women as well as for those of far more conservative parents. The Misses Tallaferro appeared as sisters in the play. The scenes are laid in a small New England town. Prominent in the support of the sisters are: Junius Matthews, Hayward Glynn, Hearan Hungston, Richard Sterling, Aubrey Beattie, Eliza Gilsaford and Louis La Bay. After presentations in Baltimore, Washington and one or two other Eastern cities, "Young Wisdom" will be seen in New York.

NEW ORPHEUM FOR CLINTON.

Manager H. A. Sodini, of the Family Theatre, in Clinton, Ia., who has made a grand success of vaudeville in that house, will manage the Orpheum, a new vaudeville house to be erected in that city.

W. A. Miller has purchased property on Sixth Avenue, near Second Street, for his new theatre. It will be a modern, fireproof structure, with a seating capacity of 1,500. Work was started on the new building Oct. 1, and it will be ready for occupancy by March 1, 1914.

The building will be constructed of enameled brick, with a large canopy in front. Seating on the main floor and "Frisco" style, with party loges around the balcony. The house will have two box offices, a stage 50x75 feet, a checking room, ladies' retiring room, and gentlemen's smoking room. Ten large dressing rooms, with hot and cold water, will be at the disposal of the performers.

COWAN WRITES.

Jack Cowan, owner of Cowan's posing dogs, writes: "The only act of this kind working for Marcus Loew, and the only one in the last contaming three dogs and its own special stage setting is 'Cowan's posing dogs,' week of Oct. 6-11 at the Lincoln Square and the National Theatres, New York City. The act belongs to Cowan and no one else."

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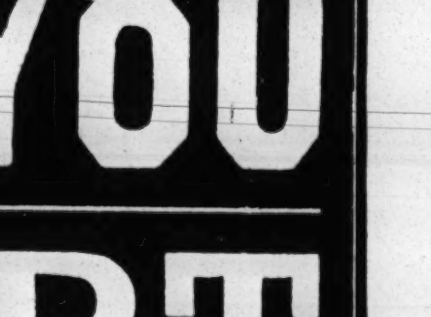

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You can't sell a man a suit of s and get away with it! You a song unless that song is the the "get over" species!

NYTHING! We're trying to playing Santa Claus every 24 to every wise performer. Get THEM—and then if you find re, pass up the name of FEIST

ng nearest and dearest to the STARS!

MY HEART

or any singer. By AL. BRYAN & FRED FISCHER.

ou'll find everyone who can speak will be SINGING

GOOD-NIGHT

five minute laugh getter, and a melody that will keep you awake all night. s the time, not tomorrow!

Haven & Flora Parker De Haven and still their feature song with Lew Fields in "All Aboard"

RE MADE FOR ME

interpolation—that MEANS something to every wise performer! By EARL CARROLL & JACK GLOGAU.

u this for last September, but we wanted to give it the usual "Feist Test" before we guaranteed it to you.

NNING TO LOVE YOU

things" that plead their way right into your heart. By JOE GOODWIN & LEW BROWN. Don't miss it!

CHI CAL! Here's your last tip to put on the most sensational ballad the East has ever heard.

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The melody that will never be forgotten. LAST CALL! WRITE TO-DAY! Music by AL. PIANTADOSI

r mysterioso. Every line suggests a bit of business. Every bit of business suggests a laugh!

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ROCCO VOCCO

World of Players.

J. D. BURTON writes: "Dear OLD RELIABLE, wish to thank you for promptness in bringing out my 'ad.' Have over a hundred answers already. Would surely have had no trouble in lining up a good company from answers to my 'ad.' But the recent rains in Texas and Louisiana have about ruined the rice and cotton crops for the season, so decided to postpone my opening till Spring. Have endeavored to thank each one who answered, but may not have been able to reach some, account of mail being forwarded, so would like to thank all through your columns, and would be pleased to hear from them again when my next 'ad.' comes out, about the middle of April or the first of May. Thanking you again, and good luck always to THE OLD RELIABLE. J. B. BURTON, St. Francis Hotel, Dallas, Tex."

LEWIS ORBITS AND ARTHUR J. TUCKER, having gained possession of the book and script of "The Dodgs of Dorothy," written by Bert. St. John, general manager for B. C. Whitney, will tour Michigan, Indiana and Ohio. As these two boys have worked hard in the past three months to get capable people, and also were very careful in arranging the music for this attraction. Cast will include: Queenie Charilla, soubrette, J. Rose, Jack Wilson, Freda Niebe, John Rinehart, and the boy with the two voices, Ellis Counts. Mr. Orbits will be in advance, and A. J. Tucker manager.

DICK MACY AND LILLIAN RICHARDS were publicly married on the stage of the Grand Theatre, in Columbia, S. C., Oct. 15, Col. Thomas B. Graham, of Columbia, officiating.

ANGELL'S COMEDIANS AND THE CHICAGO LADIES ORCHESTRA closed their tenting season for 1913 at Maryville, Mo., Saturday, Oct. 11. The company has a record that they are proud of, as they have not lost a night in twenty-one weeks, and have not made a change in the company since they opened. While this company do not claim to have turned people away at every performance, yet the right side of the ledger shows a good profit to the proprietors. The company experienced only three losing weeks, and the loss on each of those weeks were very small. Out of the twenty-one weeks, ten of the weeks were fair dates. The company have one of the swellest dramatic tents, so Baker & Lockwood say, that was ever turned out of their factory. A new kach! 60 ft. top, with a 40 and 20 ft. middle piece, with extra large stage and plenty of scenery. The roster of the company is as follows: J. S. Angell, proprietor and manager; D. H. Hadderman, assistant manager and director of Chicago Ladies Orchestra; Billy O. Angelo, Bob Saburn, H. H. Power, U. L. Knight Jennie Hadderman, Mrs. H. H. Power, Pearl Reece, Nellie Saburn, Irma Moser, Mildred Stevenson, Mrs. D. H. Haderman, and Pat Stevenson, agent.

AFTER finishing a season's stock engagement at the best theatre in Birmingham, Ala., the Wakefield Musical Comedy is taking an extended road trip for Sam Massell, of Atlanta, playing the better houses throughout the South. From all indications the company will be in this territory this time next season.

AFTER a successful season of ninety-two weeks, the American Players are going to desert the tabloid field after Oct. 30, and will become a regular repertoire aggregation of ten people, and will present a class of plays seldom seen in a repertoire company. The policy of the show will be ten cents to any seat in the house, any night during the week. "The Man From Dublin" and "For the Honor of the Flag" will be two of the feature bills in their repertoire. Vin Richmond resigns from the acting squad and will devote his entire time to the business end of the company, while Macklyn Allyn will retain the directorship of the stage. Low Eckels and Murial Adams have already been engaged for the new company.

H. P. BULMER is organizing a one-night stand company, headed by Myrtle Vinton, to open about Oct. 20.

Vaudeville Notes.

THE Empire Tabloid Amusement Company are very busy these days routing their companies throughout the States, having met with so much success last season with this form of amusement, that the requests coming into the office by mail and telegraph are overwhelming. The Number One Company, now playing New York State, and featuring Florence Martires, will play time through Pennsylvania, Ohio and Western States, extending to the coast. This firm has been very fortunate in securing the services of this talented young star, who has for several seasons past been heading her own company, and her ability as an actress is too well known and cannot be praised too highly, as her work is far above the average. Miss Martines is supported by a strong company, including Lottie Mack, who has had considerable experience in the dramatic field playing characters. The plays now being presented by this company are recent successes, and produced in the tabloid form, playing the theatres in conjunction with the photoplays.

OSCAR V. HOWLAND writes: "I am at present working vaudeville in New England territory, introducing a novelty act in cowboy costume, going better now in the same houses than it did when I presented it here two years ago. I have bookings until second week in November, at which time I intend jumping to Florida to look over property which I purchased a few years ago. In all probability I shall erect a bungalow on the land, which is pleasantly situated on Lake Weir. Success to THE OLD RELIABLE—that's what they all say—and well they ought!"

JIM BARRY writes from Sydney, Australia, Sept. 15: "Best regards to all the boys. Lord knows I'd like to be in the good old U. S. A. now."

QUEER AND QUAINT write: "Wish to report that we are meeting with success on the W. S. Cleveland circuit, in our comedy talking and dancing sketch, 'The Boob.' This is our sixth week for Mr. Cleveland, and we have been a special feature in all his houses. Later in the season will see us in a big act, entitled the Queer and Quaint Minstrels, under the management of C. M. Murphy, who at present is presenting the Orpheum Minstrels. Miss Quaint, who is becoming famous as a male impersonator, will handle one principal, and Frank Queer the other principal end. The act will carry ten people, special scenery, elegant wardrobe and electrical effects, and booked over the W. V. M. A. in December.

THAT amiable lilliputian comedian, Adolf Zink, formerly co-star of the "Foxy Quiller" company, will shortly present in vaudeville an entirely new monologue and songs now being written for him by James Madison.

GEORGE NEWMANN, the illusionist, informs us that he forwarded fare and expenses to Farl Hicks, who has failed to join him.

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OUT OF TOWN NEWS

Newark, N. J.—Newark (Geo. W. Robbins, mgr.) Edmund Breese, in "The Master Mind," Oct. 20 and week. For week of 27, moving pictures of "The Fall of Pompeii" will be the attraction.

SHUBERT (Lee Ottolengui, mgr.)—A return engagement of "Bought and Paid For" 20 and week. "Snow White and the Seven Dwarfs" week of 27.

PROCTOR'S (R. C. Stuart, mgr.)—Bill week of 20: Charles Dickson and company, in "A Pressing Matter;" Doc O'Neil, Blanche Sloan, Dagwell Sisters, Miller and Mack, Avon Comedy Four, Blanche Colvin, Rolandow Bros., and Mlle. Ma-Belle and Sylvan Ballet. Business is good.

ORPHEUM (M. S. Schlesinger, mgr.)—For the second week of the Stork-Brownell Stock Co., beginning 20, "Mrs. Dane's Defense" is given, with Gilberta Faust specially engaged. "The Concert" week of 27.

EMPIRE (Tom Miner, mgr.)—For week of 20: Billy Watson's Big Show, with Margaret Flavin, Edie B. Collins, Chas. Johnson, John West, Fred Reese, Anita Julius, Elva Leslie and Margaret Newell. Crackerjacks next.

WASHINGTON (O. R. Nea, mgr.)—Bill 20-22: Arthur Jarrett, Joe and Minnie Adelman, Mlle. Milo and dancers, Sans and Sans, and Oscar Lorraine. For 23-25: "A Day at the Circus" is featured.

LYRIC (R. C. Stuart, mgr.)—Bill 20-22: Brown and Hodges, Wm. F. Burt and company, Harris and Mack, "The Song Dream," Keys and Walker, and Two Tumbling Turks. For 23-25: Caine Sisters, Ed. De Corsia and company, Moore and Mariot, Conroy and Wilson, Jarvis and Harrison, and Elliott, Belmont and Elliott.

NOTE.—It is announced that the new Payton Theatre, at the corner of Branford Place and Halsey Street, will be completed and ready to open Nov. 1.

Oakland, Cal.—Macdonough (F. A. Gelsa, mgr.) Kitty Gordon, in "The Enchantress," Oct. 20, 21.

YE LIBERTY (H. W. Bishop, mgr.)—The Bishop Players present, for the first time by any stock company, "The Grain of Dust," 20 and week. "As a Man Thinks" is underlined.

ORPHEUM (Geo. Ebey, mgr.)—Bill opening Sunday, Oct. 19, for week: Charlotte Parry and company, Maude Lambert and Ernest Ball, Ed. Winn and company, Brown and Newman, the Heuman Trio, the Langdons, and Pathe Weekly.

PANTAGES' (W. H. Wright, mgr.)—Bill 20 and week: Four Marks Bros., "Mr. Greene's Reception," Greve and Green, the Wiltses, Al. Abbott, Geo. and Victor Harris, and Keystone comedy pictures.

IDORA PARK (B. L. York, mgr.)—Patrick Conway's Band gave eight concerts, beginning 12.

BROADWAY (Guy C. Smith, mgr.)—Vaudeville and pictures.

OAKLAND, LYRIC, BROWN'S, GEM, CAMERA, REGENT and MARLOWE, motion pictures.

Dallas, Tex.—Majestic (O. F. Gould, mgr.) bill week of Oct. 20: Chick Sales, Eckert and Berg, Wilson Bros., Marie Bishop, Alexander Girls, Dancing Edward, Racey and Bessie Burt, and "The Passenger Wreck."

ORPHEUM, FOLLY, HAPPY HOUR, vaudeville. Good business.

WASHINGTON, QUEEN, PALACE, PRINCESS, CANDY, EMPRESS, DALLAS, DIXIE, HIPPODROME, BIOSCOPE, CRYSTAL, BIJOU, ROSELAND, NICHELODEON, LYRIC and FAVORITE, moving pictures.

NOTES FROM WEIGEL'S ALL STAR VAUDEVILLE CO.—We closed our tent season on Oct. 4, at Fairmont, W. Va., and open at the Southern Theatre, Wheeling, W. Va., Oct. 13, for a week's stay. Everybody is happy, and enjoying the rest between seasons.

LEE MITCHELL has severed his contract with the Weigel All Star Vaudeville Co., for the season, and will open at the Southern Theatre, Wheeling, W. Va., Oct. 13 and week.

RUTH HEWITT, who has been very ill at the German Hospital, Cleveland, O., has fully recovered, and has joined the Boyd-Holland Musical Comedy Company, now playing at the Princess Theatre, Youngstown, O. Miss Hewitt says she cant see the legit any more. Musical comedy from now on.

O. C. REDMAN writes: "I thought it would interest you to know that this city, Lawrenceville, Ill., is building an opera house, to be known as the Grand. It will have a seating capacity of one thousand five hundred, a stage 32x40 feet deep, and auditorium 65x100 feet, without posts. This opera house has a population of over fifty thousand to draw from. This county is the wealthiest in the State of Illinois, next to Cook County, and can support a show house. The opening will be Nov. 10."

WILLIAM GILMAN, who has just finished contracting the Sanger Shows, is going to his home Falls City, Neb., for a few days, and then he will be ahead of one of H. M. Gilbert's attractions during the Winter season.

BERT AND FLO JACKSON write: "We wish to thank THE OLD RELIABLE for the notice given Flo Jackson during her recent illness. She has recovered sufficiently to commence work again. She is soubrette with Ben Toy's Musical Comedy Co., and the whole troupe welcomed her return. She received a large number of letters while in the hospital through the notice."

MRS. W. I. THOMAS writes as follows, under date of Oct. 8: "Wm. I. Thomas and Helen E. Ross were married Sept. 4, in Chicago."

THOMAS DIXON is organizing a No. 2 company, to present "The Sins of the Father" in the North.

MESSRS. W. D. VAN DYKE AND HARRY J. McCOY, of Binghamton, N. Y., have leased the new fireproof building just completed at 23-25 Crandall Street, in that city, for a term of years, and will open same as a vaudeville and motion picture house on Nov. 1, to be known as the Crescent Theatre, and will feature high class photoplays and illustrated songs.

LEHAR'S "IDEAL WIFE" had its *premiere* Oct. 11, at the Theatre Wien, Vienna, and was very favorably received.

KITTIE CHEATHAM returned from England Oct. 11.

NOTES FROM THE FIG FOOT WALLACE WILD WEST AND VAUDEVILLE SHOW.—Business has been big all along the line. Acker and Collins are making a big hit with their fancy rifle shooting act, also their musical act. The Two Kinses are making a hit with their novelty comedy singing and dancing act. The company will close their season first of November, and play all through the Southern States.

THE JOSEPH FERGUSON COMPANY, under the management of Will S. Beecher, are playing three night stands in New Jersey, Pennsylvania and New York, and report doing good business. A good line of printing is carried, and the show is billed like a circus. Satisfaction is given everywhere. Our repertoire as follows: "Wrongly Accused," "Secret Marriage," True Irish Hearts," "Caught at Last" and "Wanted—A Wife." The roster is as follows: Joseph Ferguson, Albert Hanna, Jimmy Rowland, Wm. Warswich, Robert Coe, Billy Stevens, Anna G. Hess, Neva Harrison, Amy Davis, with Will S. Beecher, manager.

THOMAS V. MORRISON, for the past two seasons with "The Trail of the Lonesome Pine" Co., as heavy man and stage manager, will withdraw from the company at Lynchburg, W. Va., Oct. 22, and return to New York.

THE LAFAYETTE PRODUCING COMPANY is launching a musical comedy, written and copyrighted by J. Lubrie Hill, entitled "My Friend from Kentucky." This play is filled full of melody and music, and will go out on the road immediately under the management of Joe Loevi. The first stop will be at the Empire Theatre, Red Bank, N. J., from thence to the Criterion Theatre, at Bridgeton, N. J., to the Apollo, at Atlantic City, then back to New York for a two week's run at the Lafayette Theatre, prior to an extended tour already booked. While Mr. Loevi is on the road with the above show, Ed. Bachman will be manager *pro tem* of the Lafayette Theatre.

ROSTER OF "THE BOSS" COMPANY includes: Edmund Elton, J. Irving White, John Rigney, Effingham Pinto, Walter Renford, Frank A. Dixon, Edward Hayes, Arthur O'Brien, J. H. Doyle, Robert Helton, Julia Hanchett, Helen Meinken, Edythe Totton, and Miss Percy Haswell.

comedy stock at the Midway Theatre, Montreal, Canada. This week he is presenting a travesty on "The Chimes of Normandy." Business is great, as the people like it. The company, featuring Elva Grieves, includes: John Grieves, the Usher Male Trio, Louise Gandy, Ben Riggs, James Corrigan, Will De Orville, Helen Moore, and a chorus of ten voices.

GEO. W. SCOTT, of the team of Scott and Marke, writes: "While playing Akron, Ohio, recently, I saw a three-sheet that had announced a comedy that played the house the week before. The bill posters had put another three-sheet for the following week, announcing a motion picture feature, over the comedy paper. The wind had blown part of the bottom sheet off, leaving the three-sheet to read as follows: *'From the Manger to the Cross'—'Our Wives.'*"

MAURICE DOWNEY, formerly of Conn, Downey and Willard, is rehearsing an act entitled "An Irish Arden," taken from Lord Tennyson's beautiful poem, "Enoch Arden." There will be three characters in the piece, and a special set of scenery for the production. Miss Willard and William Cross will be in the cast. The act will be ready to produce in a few weeks.

AT THE Apollo, Vienna, this month the Texas Tommy Dancers are a big hit in their dances, including the Mission Two Step, the Aeroplane Glide, the Panama-Pacific Rag, and the contest between three couples. On the same bill are: Leclair and Sampson, the American eccentrics; Willard, the man who grows.

MORRIS CRONIN and his merry men were the headliners at the Glasgow (Scotland), Coliseum, week of Oct. 6. He has finished a long engagement at the Wintergarten, Berlin, and is now on the Stoll Tour. He is arranging for a tour of the United States, and will come over shortly.

MABEL WILTSHIRE writes, Oct. 15: "I wish to announce my marriage to Harry Andrews. We were married Sept. 30, in Philadelphia. I will open shortly on the small time with my sister, in a new act."

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OUT OF TOWN NEWS

Muskogee, Okla.—Broadway (D. Myers, mgr.) vaudeville.

WIGWAM THEATRE (C. P. Anderson, mgr.)—Motion pictures and vaudeville.

YALE THEATRE (O. L. Britton, mgr.)—Feature pictures.

GAIETY (H. J. Goddard, mgr.)—Motion pictures and vaudeville.

NOTES.—The Muskogee State Fair came to a close Oct. 11, amid a blaze of glory, and was voted the greatest and grandest affair ever seen here.....Owing to a railroad wreck, the Sells-Floto Circus failed to appear for its afternoon show, but the evening performance found the tent crowded to capacity.....Wilson Bros., in a German skit, and Emma Wilson and Arabs were features on the bill at the Broadway Theatre week of 6.....Neil O'Brien's Minstrels 18, and "Mary's Lamb" 20, were recent attractions at the Hinton Opera House.

Columbia, S. C.—"The Girl of the Underworld" Oct. 21. "North of Fifty-three," motion pictures, 22, 23. "The Little Millionaire" 27, 28; "The Trail of the Lonesome Pine" 29, 30; "Little Women" Nov. 1, "The Firefly" 11.

NOTE.—Barnum & Bailey Circus showed here 17.

Oklahoma City, Okla.—Overholser (F. G. Weis, mgr.) Rose Stahl, in "Maggie Pepper," Oct. 20, 21. "Polly of the Circus" 22, "The Merry Countess" 25, 26.

FOLLY (E. C. Mills, mgr.)—Bill 19-22: V. P. Woodward, Browne and Jackson, Alice Warwick and company, Skipper, Kennedy and Reeves, the Abrew Family, and Follyscope. For 23-25: De Witt Young and Sister, Moore and Moore, Geo. Richards and company, the Victoria Four, Duffin-Redcay Troupe, and Follyscope.

LYRIC (Pete Sinolopo, mgr.) — Vaudeville and first-run pictures.

EMPRESS (Jack Boland, mgr.)—Vaudeville and pictures.

METROPOLITAN (H. W. Munson, mgr.)—Metropolitan Stock Co. present "The Traveling Salesman" week of 19.

DREAMLAND, COLUMBIA, MAJESTIC, OLYMPIC, ORPHEUM, motion pictures.

NOTES.—Sells-Floto shows 20 .....Ringling Bros. 22.....Phil H. Murphy, of the Chicago offices of the Inter-State Amusement Company, is the treasurer at the Folly Theatre. He arrived in this city 15.

Terre Haute, Ind.—Grand (S. W. Carruthers, mgr.) "The Divorce Question" Oct. 20, Antonio Pini Corsi Co. 21, "The Rose Maid" 22, Vaudeville 23-26.

VARIETIES (Ross Garver, mgr.)—Bill for 20-22: "The Girl Question," tabloid. For 23-26: The McKayos, Bill Gleason, Granto and Maude, Joe Hardman, and Carson and Willard.

EMPIRE (Joe Barne's, mgr.) is dark.

SAVOY MAJESTIC, FOUNTAIN, PRINCESS, CRESCENT, AMERICAN, ORPHEUM, ROYAL, MOORE, PARK, ELK, IMP and THEATORIUM, moving pictures.

NOTES.—The Corn Show, week of Nov. 10, will have Weber's Band as a special feature..... Manager T. W. Barhydt Jr., of the Varieties Theatre, left the city Oct. 20, for Los Angeles, Cal., to settle the estate of an uncle who died recently.....Dayton Payne, for several seasons musical director of Mort Singer's productions, is now in charge of the Grand Theatre orchestra.

Logansport, Ind.—Nelson (Edw. F. Gallahan, mgr.) "The Rose Maid" Oct. 20. "The Divorce Question" 21. Vaudeville 23-25: Frank and Chas. Wesson, Elsa Stirk, Edyann Haines, Felix, and Harris and Randell. "One Woman's Life" 28. Aborn Opera Co., "Mutt and Jeff," and Richard Bennett, in "Damaged Goods," to follow.

BROADWAY (E. E. Cunningham, mgr.)—Vaudeville, changed tri-weekly.

ARK, GRAND, TOKYO and COZY, photoplays.

NOTES.—A large number of persons from Kokomo attended the performance of "The Rose Maid," owing to the fact that their fellow townsman, Howard W. Marsh, has a prominent part in the production.....S. J. Levy, of Chicago, was in this city, 14, visiting his wife, Henrietta Tedro, who appeared in the title role of "A Modern Eve."

Evansville, Ind. — Wells Bijou (Charles Sweeton, mgr.) "Quo Vadis?" photodrama, Oct. 19-22; "Bought and Paid For" 23.

NEW GRAND (Wm. McGowan, mgr.)—Bill 20-22: Mayaka Trio, Van Horn and Jackson, Toona's Indians, Carson and Willard, and Hanlon, Dean and Hanlon. For 23-25: "The Girl Question," tabloid.

MAJESTIC (Chas. Sweeton, mgr.)—Vera De Vere Stock Co. opened an indefinite engagement here 19.

ORPHEUM (Chas. Sweeton, mgr.)—Motion pictures and vaudeville.

SAVOY, ALHAMBRA, RIVERSIDE, NOVELTY, PRINCESS, COLUMBIA, GOVERNOR, COLONIAL and NORTHSIDE, motion pictures only.

Anderson, Ind.—Grand (Geo. S. Challis, mgr.) "The Rose Maid" was here Oct. 18. Lillian Russell 20, Geo. Evans' Minstrels 22, "Broadway Jones" 24, "A Modern Eve" 30.

CRYSTAL (J. C. Garnette, mgr.)—Vaudeville.

Brazil, Ind.—Sourwine (E. E. Akins, mgr.) vaudeville and pictures. "Bought and Paid For" Oct. 27, will open the regular season here.

COLONIAL, PRINCESS and ARC, pictures.

Knoxville, Tenn.—Staub's (Fritz Staub, mgr.) James K. Hackett in "A Grain of Dust," Oct. 20.

BIJOU (Frank Rogers, mgr.)—Tabloid musical comedies continue to draw good patronage.

GRAND (Frank Rogers, mgr.)—Vaudeville and tabloid comedies are playing to good returns.

REX, GAY, MAJESTIC, GEM and LYRIC, motion pictures.

NOTE.—Barkoot's Shows are playing a three weeks' engagement at the National Conservation Exposition, beginning 13.

Nashville, Tenn.—Vendome (W. A. Sheetz, mgr.) "Quo Vadis?" pictures Oct. 20 and week, followed by "Within the Law," Annie Russell, "Mutt and Jeff" and "The Conspiracy."

ORPHEUM (Geo. H. Hickman, mgr.)—"The Shepherd of the Hills" week of 20.

PRINCESS (Harry Sudekum, mgr.)—"The Blue Widow" week of 20.

CRYSTAL, ELITE, FIFTH AVENUE, ALHAMBRA and REX, moving pictures.

NOTE.—Barnum & Bailey Circus Nov. 1, for two performances.

Detroit, Mich.—Detroit (B. C. Whitney, mgr.) "Fine Feathers" week of Oct. 20.

GARRICK (R. H. Lawrence, mgr.)—Eva Tanguay Show week of 20.

LYCEUM (E. D. Stair, mgr.)—"Where the Trail Divides" week of 19.

WASHINGTON (J. Slocum, mgr.)—Julie Herne, in "The Gamblers," week of 20.

GAYETY (Wm. Roache, mgr.)—The Girls of the Gay White Way week of 19.

TEMPLE (J. H. Moore, mgr.)—Bill week of 20: Victor Moore and Emma Little Field, Belle Story, John E. Henshaw and Grace Avery, Charles F. Semon, Six American Dancers, Herbert and Claribel Farjeon, Le Van Trio, De Lessio, and the Mooreoscope.

BROADWAY (J. M. Ward, mgr.)—Bill week of 20: The Six Banjophiends, Richard Milloy, Geo. Mackay, Joe Whitehead, Barton and Lovera, Katherine Klare, Great Weston and company, Kenyon, Callen and Brooks, Neary and Miller, and the Wardoscope.

MILES (C. W. Porter, mgr.) — Tillie Zick is featured on the bill for week of 20.

Clinton, Ia. — Clinton (C. E. Dixon, mgr.) Oct. 18, "Officer 666." America Minstrels 25, "The Master Mind" 28, "Broadway Jones" 31.

FAMILY (H. A. Sodini, mgr.)—Bill 16-19 includes: King's Comedy Circus, Alpha Sextette, Mullen and Herbert, Fred Gardner's Maniac Bulldogs, and Os-Ko-Mon.

ROYAL, A-MUSE-U, LYRIC, COLONIAL, CASINO and BEST, pictures.

NOTE.—The "Best" did big business upon the opening of th's new house. It was built and is managed by the Hart Brothers. Policy will be four reels of pictures daily, at five cents admission.

Muscatine, Ia. — Grand (Chas. Salisbury, mgr.) Cal. Stewart, of phonograph fame, appeared here, in the farce, "Running for Governor," Oct. 9, and was well received. Lou Martin Co. played to a solid week's business, closing 18.

ORPHEUM (Harvey D. Orr, mgr.)—Bill first half of week of 13 was "My Boy Jack." A very clever play, and well cast.

Temple, Tex. — Temple (Davis & Brian, mgrs.) "The Divorce Question" is due here Oct. 31.

NOTE.—Ringling Bros.' Circus showed here 11, to two large crowds, afternoon and night.

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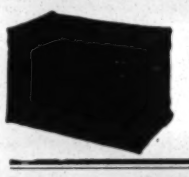

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OBSERVATIONS BY JOE HEPP

Live Tent Show News. Circus, Carnival, Wild West Gossip and Comment. Pertinent Paragraphs by our Special Correspondent.

Joe Hepp's Pen Pictures of Notable Showmen.

No. 2, COL. CHARLES W. PARKER, "America's Amusement King."

What Kris Kringle is to little children, so is Col. Charles W. Parker, in a more or less degree, to young and old folks throughout the world.

When we look back upon our days of childhood, and mother said "we'll go for an outing," what was really the first impression which filled our youthful hearts with joy? Was it not that we were to have a ride on the hobby-horses? In those days we were just as anxious to help push the hobby-horses around, in order to get a ride, as we were to carry water for the elephant, to get into the circus.

Now, what I am leading up to is that, evoluting from the primitive riding device of our boyhood days, with its homely carved horses, propelled by hand, or perchance by a patient horse, to the old fashioned windlass, which was still propelled by hand, and then to the donkey engine, and now to the dynamo; Col. Charles W. Parker has been instrumental, perhaps to a greater extent than any man in the world, in bringing perfection out of crude invention.

As Thomas A. Edison is the wizard of the electrical world, so is C. W. Parker the wizard of the riding device world.

Just as Thomas A. Edison has burned the midnight oil in solving problems in his laboratory, so, in his factory, has Col. Charles W. Parker worked out inventions for the amusement of the multitudes.

The profession of entertainment offers wide opportunity for men of inventive genius. Some put on extraordinary spectacles, some project marvelous dramatic productions, some serve as impresarios of operatic offerings, project mammoth amusement parks, others promote international expositions, some have circuses, but after all Col. Charles W. Parker will occupy a niche in the hall of fame for having evolved an amusement device which is a constant source of joy to the old as well as to the young.

Is it not a fact that most of the old folks go to the circus "to please the children," but when you stand by the carry-us-all, with its jumping horses, its big lions, tigers, elephants, giraffes, gondolas and revolving tubs, and the organ is grinding out that dear old familiar tune, "In the Good Old Summertime," 'fess up—don't you feel like taking a ride yourself or jumping on? In other words, don't you join with the children in their frolics on the merry-go-round?

And to think that all this pleasure on devices which represent investments of thousands of dollars can be had for the paltry sum of five cents.

Most anyone can conceive big things, but the man who puts them over and places them within the reach of all is the man.

Now, another phase of this wizard of the modern amusement world. While he was not the originator of the gold wagon fronts, Col. Parker has brought into being an artistic atmosphere, and made the carvings of his carnival fronts gems of art. One could almost believe that Parker had rubbed Aladdin's Lamp in bringing into existence the greatest factory in the world for the manufacture of amusement devices.

And with all this success Col. Parker has retained a modest demeanor. He is just as simple as he was years ago in Abilene, Kan., long before his name became a household word in America, and his reputation extended to all parts of the world.

In the civic life of Leavenworth, Kan., Col. Charles W. Parker plays an important part. He is an extensive holder of real estate there, and his residence is really a baronial mansion.

It is a peculiar thing that many individuals who spring into prominence in the show business become more or less inflated, but not so with Col. Parker.

His motto is "work hard and save a little every week." He has amassed a million or more, but he is just as careful in his business arrangements as he was before prosperity came to him.

Col. Charles W. Parker stands high in fraternal circles. He belongs to many orders. He is the treasurer of The Showmen's League of America. Leavenworth is anxious to secure The Showmen's League Home, and if the board of governors of this great tent show organization should finally decide to build its refuge for worthy ones, who have spent their lives on circus lots there, every member of the order will feel assured that the institution will be conducted in a proper manner.

Every individual in the profession of entertainment has a mission to fulfill, no matter how humble. Recreation is as necessary to the welfare of the masses as is the food we eat or the clothes we wear. And it is a wonderful thing to be in a position to know that hundreds of thousands of people are being entertained through our efforts every day. Col. Charles W. Parker, "America's Amusement King," has that satisfaction, and in years to come, long after he has finished his life's work, and has left it to others to carry out his ideas, the children of America will revere his name, and hundreds of showmen who have made fortunes utilizing his devices will say: "He was a great Parker."

SAY, Joe, I don't want to butt in nor take away any of your thunder, but it seems to me that the autobiography of a circus ticket wagon would prove of interest to your readers.

WHILE the activities of the ticket wagon are limited, to an extent, and the only time the actors see it is on pay day, yet some of these days, with your permission, if you don't mind, I will tell you a story of my life.

INCIDENTALLY, to uncover my identity, I may inform you that I carried all the money for the Barrett Show from Coast to Coast, and since then I have been identified with a number of circus aggregations.

WHILE counting money is apt to be a burdensome task, if you will permit me, I want to tell you something of the boys who have been in charge of the dough with the shows with which I have been connected.

PAY day with a circus ticket wagon is some event, but what an unpopular guy I am when the ghost does not walk; in fact, some nights I am not eased up the runs, but I am shunted around like a local freight car on a through train.

I HAVE seen the time, Joe, when I was fairly burdened with bankrolls, sacks of silver, bunches of soft, but they do say I have more stalls than a livery stable, and I have also been told that if bull was music I would have the big band cheated off the board.

I HAVE seen them coming with a smiling face, expecting at least a double sawbuck, and leave with a handful of gitneys.

I HAVE seen the pompous sheriff with an armful of stiffs determined to put me out of the play, and go away smiling with four big show broads.

SAY! talk about a school for the study of human nature, the ticket wagon of an average circus can tell you more about the funny side of life than Ezra Kendall did in his best monologue.

WHILE I don't want to go 'way into the story, which I have in mind to give you some of these days, Joe, I want you to know something about the experiences I have had in opening and closing the shows.

WINTER days have passed, Spring has come, and the folks have arrived from far and near to join the troupe.

I KNOW that if my friend, the cook tent, ever tells you his story, it will put mine in the shade, but I am going to beat him to it.

IMAGINE, if you please, the artists in the dressing room and the workingmen on the lot, after months of leisure, the welcome hand they give me, Joe; the look of expectation on their faces as I am rolled on the lot. They make a rush for me with open arms and open mitts and, as usual, go 'way with the bull.

BUT on the closing day (I have been good to the folks all season, God knows), but still they're not satisfied, and they are at the runs to clean me, and my escort of six dapple grays, as they go by the waiting throng, look at them and seem to say: "You'll get yours—it's all ready for you, wrapped up in brown paper."

BUT, Joe, I know you're cramped for space this week, and so I will leave the story of my life until a later issue.

JOE ROSENTHAL, the hustler, is back in Chicago for a while, and during a call at the Western Bureau of THE NEW YORK CLIPPER, Friday, announced that, after a brief rest, he would probably go out ahead of a show. Joe has had a lot of experience in the amusement business on bill cars and in the advance, and may be depended upon to make good.

A. L. THIELBAR left the Young Buffalo Wild West recently on account of illness in the family. He is now located at Peoria, Ill., with the Lake Erie & Western Railroad Co.

WALTER SHANNON honored the Western Bureau of THE NEW YORK CLIPPER with a call Thursday afternoon, 16, and stated that the report that, with Nat M. Reiss, he would project a carnival organization in the South and Far West this Fall and Winter, was without foundation. He said that he had held several conferences with Nat Reiss, and for a time it did appear that there would be an affiliation between them. Mr. Shannon left for New York City Friday, 17.

DR. GROUCH PROPOUNDS.

Joe, I guess the readers of THE OLD RELIABLE have come to look upon me as a rabid old pessimist.

They are wrong, for I think this is a grand old world, and I fully enjoy living in it. But I have wasted so many years of my life, as a great many of the showmen of to-day are doing, and now that I am old and I see so many opportunities to improve conditions in the many lines of outdoor amusement that are being passed up by present day showmen, that it burns me up, and my pen writes that which my brain dictates.

The great trouble with some show people is that they cannot appreciate the fact that this is an age of progress, and the public insists upon something new.

They will not spend money to see the same thing that has been forced on them for the past twenty-five years.

I speak now of the carnival field. Pick out any carnival company in the business, and with the exception of the motordrome, tell me one thing new that has been sprung in this line.

True, they have improved the appearances of the shows with gold wagon fronts, but as to the performance inside, it is absolutely the same as it was with the first carnival ever put out. They have the girl show, the plantation show, a collection of freaks, a musical comedy, which is about as entertaining as paying the rent. All these things have been in vogue since the first carnival was put on the road.

Then the question is asked "What else can you give them? That's the limit of carnival shows." Each year each manager spends a great deal of money in building what is called "a modern show," and turns right around and has the same thing that he had the previous season.

Now, let us see if there isn't something new that never has been, but can be shown with a carnival company.

First of all, what is wrong with carnival companies? Many things. Too many, in fact, to mention them all. But the one bad feature is the mechanical organization. I have yet to see a carnival, no matter how small, completely set up and ready to open on a Monday night. And this surely gives them a black eye. Have you ever considered what an undertaking it is to put up the Barnum Show, give a parade, two performances, all in one day? Can you name me any five combined big carnivals that carry as much stuff as the Barnum Show does? If the big circuses can do it why can't you?

Now the question comes up—they have the help to do it. So have you, if your help were so controlled that they would work on all parts of your show. The carnival company has a lot superintendent, but he has as much authority around the show as a canvasman would have in telling the manager what to do. Each independent show has its own working men. They put up their own show and that lets them out.

Now, let us supopse that the entire working staff of a carnival company was engaged by, and came under the sole direction of the lot superintendent; he could then control the working forces. As to the pay, each show could be charged its percentage.

Now, as to attractions—Do you not think that an Indian village would be a novelty? Imagine the scenic investment which could be utilized in projecting a picture of Indian life, in its primitive state. I mean, going away back to the Colonial days; in fact, back to the days of 1492 when Columbus first set foot on the Island of San Salvador. For a bally-hoo, the visitors free of charge, stroll through the Indian village, passing the tepeees; the squaws at work making their baskets, and the bucks making the bows and arrows. The medicine man of the tribe crooning over his brazier, mixing up his herbs. Running wild about the village are the cayutes of the plains; the prairie dogs seek their holes, and as an attraction for the children a free ride on the ponies.

Now for the revenue of this attraction—The Indian beadwork, the basket weaving and the silver work. The sale of bows and arrows, moccasins, chaps, hawkheads, tomohawk heads. All would bring in a lot of money.

Now for the show part of it. For the blow-off on the inside the Indians will give their war dance, tame the fiery pony, their dog feast, the gathering of the tribes, the Indians preparing for war, sham battle between two warring tribes, the burning at the stake, the Indians' attack on the old settlers' cabin, the Indian wedding, and last, but not least, the inspiring peace pow-wow.

And the beauty of all this is that it's new for a carnival.

Say, Joe, I note in a recent issue of THE NEW YORK CLIPPER that you have discounted the possibility of a show-Indian attraction. I want to take exception to your statement that "the show-Indian is a joke." Mind you, to make him a reality, to thrill carnival devotees with the aboriginal atmosphere, it will be necessary to get away from the fawdry attempts which have been made heretofore, and make the exhibition as realistic as if it were presented in the native habitat of the Redman.

I agree with you, Joe, that folks are more or less jaded and rather blase, when it comes to Indian shows, but I have in mind an exhibition which, if put on as I would have it, will revive the interest of American showgoers.

Now, we'll take the plantation show. The most abused attraction with any carnival company, for if there is anything that is bad, when it is bad, it's a bad plantation show. Now, Mr. Showman, taking it for granted that you have traveled this country over, let me ask you to look back of what your feeling was when you first entered the land of cane and cotton. Don't you remember how different it looked to you. How queer were those whitewashed cabins, and that bunch of pickaninnies hanging to mammy's apron strings, curly-haired, with shiny white teeth, and as happy as a lark? Think over every plantation show you've seen. Can you recall one that ever reminded you of the South. Now, how many people in the East have ever seen a cotton gin in operation? How many people in the East or West, as far as that goes, have ever seen a two-wheeled cart loaded with baled cotton, to which was harnessed an ox? What a sensation that would be for a street bally-hoo, to say nothing of the interest it would evoke on the lot, and the columns of newspaper stuff it would get you.

Let me picture to you my idea of what a plantation should be: Instead of the old steamboat front, which looks as much like one of those Mississippi packets as a wheelbarrow resembles an automobile, I would reproduce a Colonial mansion of the South, just as it was before the war. Imagine the portico of an old Southern manor house. The white columns glistening in the morning sun. Potted plants interspersed, and the sweet magnolia in full bloom. Vines twining about the porch. Can you imagine anything more restful, anything more dignified for a carnival front?

And through what would be the entrance to your show would represent the gateway to the plantation proper on the right to the manor house.

The stage is set representing the negro quarters, with a cotton field for a foreground, or, if you prefer, down in the fields of the sugar cane. As the visitor passes inside there are the negro cabins, and the cotton gin or the sugar press in full operation. Strewn about the field are negroes picking cotton, crooning their old Southern melodies.

Now, for the show—when you produce a plantation show, is it consistent to have your performer sing a song of 1913 when he is living in the atmosphere of '64? The South before the war knew nothing about spangles or patent leather shoes. It's like Topsy in fleshings, or Uncle Tom in a red coat with velvet facings. Why not get right back to the realism of things? Folks are looking for the real thing after all. Why is "Uncle Tom's Cabin" immortal? It's a vivid picture of things just as they were. Do you imagine that by simply putting out eight or ten more or less ordinary colored actors on the bally-hoo stage, that you're going to turn them away at your plantation show. Singing and dancing are all right, and are a part of a colored show. Brass bands were not known down on the plantations, but they all had banjos and fiddles, and even the old Jews' harp played an important part in the entertainment of the darkies.

Why not get back to days just as they were before carnivals were ever heard of?

Another thing to be considered. People to-day think more of a dime than they did twenty years ago. They want to get value for their money. They are sick and tired, I take it, of seeing a lot of mediocre talent get up and sing ragtime songs, when they would much rather hear "Old Black Joe," "My Old Kentucky Home" and "Suwanee River."

The installation of these new Indian and plantation shows would not occasion a much greater outlay than has been made for ordinary attractions. Of course, they would take more space on the lot, but there isn't a carnival manager in the world who wouldn't be glad to give you all the space required for stellar attractions of this character.

I may be a dreamer, Joe, but the day of "I can't" has passed, and the day of "I will" is coming.

We move rapidly in this twentieth century and we must keep up-to-date, and to entertain the public and give satisfaction, must give realism and exercise originality.

At some future date I will take up other amusement branches of the carnival business, but I guess, Joe, I've gone about as far this week as space will allow.

One thing I want to say, however, and I am in a position to know what I'm talking about, it is simply marvelous the advance which is being made by THE NEW YORK CLIPPER in its circulation with tent show people. Everywhere I go, on every lot, in the privilege cars, on the bill cars, in the advance, in fact, everywhere where tent show people congregate or carry on their duties, I find THE OLD RELIABLE.

While every day at the Western Bureau of THE NEW YORK CLIPPER is more or less a busy interesting one, Saturday, 18, was particularly active.

Lew Nichols favored us with a call. In all of the twenty-five years that I have enjoyed his acquaintance, I never saw him looking better.

I don't want to tip off any confidences, but do you know, that in spite of the fact that Lew is lord and master of one of the finest country estates in Wisconsin, has everything that a man could possibly wish for in the way of home comforts, plenty of ready

"IF THE SONG IS AS GOOD AS THE 'AD.' IT SURE IS A CORKER."

JOHN MENOWN.

WE SENT JOHN THE SONG, AND JOHN WROTE BACK AND SAID "THE SONG IS BETTER THAN THE AD." SO THERE YOU GO.

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(YOU KNOW YOU DID)

(YOU KNOW DARN WELL YOU DID)

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OBSERVATIONS BY JOE HEPP.

CONTINUED.

change to satisfy his desires, a big limousine, and a coop full of chickens, yet, do you know that I have a sneaking idea that he has a yearning to hear the circus band play, and I really believe that it would fill him with delight to make a first opening on the ballyhoo stage.

It is a strange thing in this world that no matter how much we have, we're not satisfied, but it should not be wondered at that Lew would have a craving for the circus life, when you stop to think of the years and years he devoted to helping make other men rich in telling of the many wonders in the Annex (incidentally laying up a comfortable nest egg for his old age.)

If I were making book I'd lay eight to five that Lew will be back in the business in spite of the fact that he hasn't got a thing to worry about. You know there is such a thing as becoming surfeited with things, and I really believe that Lew would rather wrestle with problems on the lot, put up with the discomforts of riding on circus railroad trains, eat in the cook tent than play the part of a country gentleman.

Now, Lew may not go back to the circus business, but he may dabble in the moving picture line, making up a circuit through Wisconsin.

I don't know of a man who enjoys a larger acquaintance, or possesses more friends in the tent show business than our genial friend, Lew, and I heartily wish him success and contentment in any undertaking he may attempt.

UNITED STATES TENT AND AWNING CO. MOVES INTO ITS NEW BUILDING.

In the year, 1904, the United States Tent and Awning Co. was organized in the city of Chicago. It started in a small way, but it was destined to assume a recognized position in the amusement world, insofar as it pertains to the manufacture of big show canvases, side show banners, etc. Step by step this institution has advanced, under the able direction of Edw. P. Neuman Jr., its president; Walter F. Driver, vice president and treasurer, and Edw. R. Litzinger, secretary.

I can vividly recall the inception of the United States Tent & Awning Co. In those days it occupied humble quarters on the West Side. Later the demands of the ever growing business compelled the utilization of larger quarters, and a plant was installed at 22 to 28 N. Desplaines Street. On the 15th of last month the United States Tent & Awning Co. moved into its new building at 225 to 231 N. Desplaines Street, and certainly the gentlemen who have built up this great factor in the tent show world have every reason to be proud of their accomplishments.

The United States Tent & Awning Co. is now cozily installed in its new factory, which occupies five floors and the basement.

The first floor is devoted to the executive offices, which are richly furnished in mahogany. Ten expert stenographers are employed, and there is a private telephone exchange. The private offices are large and roomy and fitted up in an elegant manner, and it is evident that not a single detail has been overlooked in the furnishing of them. One-half of the first floor of the United States Tent & Awning Co. building is devoted to the carpenter shop, and in the rear is the shipping room.

The second floor is utilized as the roping department. On the third floor is manufactured the tents and awnings. The fourth floor is used as a stock room. On the fifth floor are the artists who paint the side show banners. The studio on the fifth floor is most complete. The roof is of glass, as are the sides. It is evident that nothing has been overlooked in the art department.

The total floor space in the new United States Tent & Awning Co. building is 120,000 square feet, and in addition there is a warehouse of three stories of 30,000 square feet, which is used for the storage of canvas, circus seats, circus wagons, lighting apparatus, etc.

The development of the United States Tent & Awning Co. is a matter of marvel, and in justice to its worthy president, Edw. P. Neumann Jr., it must be recorded that every feature, every bit of detail in the fitting up of its new home has been under his personal supervision, and many of the innovations put into effect are of his creation.

Chicago is generally recognized as the central market of the Western world, and it is not surprising that here should be located an institution to provide tent show equipment. Chicago is the radiating centre of amusement activity in America, with its superior shipping facilities and its natural aggressiveness in going after business.

While Edw. P. Neumann Jr. has undoubtedly played an important part in making the new factory of the United States Tent and Awning Co. a thing of beauty and an establishment of the first order, it would be unfair not to accord Walter F. Driver, its vice president and treasurer, due mention for what he has done in bringing the United States institution to the front. Driver is known on every tent show lot, and I might say to every tent showman in America. He has that pleasing faculty of taking on friends. His personality radiates geniality, and wherever Walter is you may be sure there is activity.

To celebrate the installation of the new factory, I understand that the United States Tent and Awning Co. will have a housewarming some time in November, after the closing of the tent season. Edw. R. Litzinger, secretary of the company, will be the major domo of this affair. He occupies a very prominent position in the civic life of Chicago, and may be depended upon to make all the showmen who gather here from all parts of the compass on this festive occasion feel perfectly at home.

There is something about the atmosphere of Chicago which begets enthusiasm; an irresistible force that tends to results; a resistless energy which brings success. The story of the advance of the United States Tent & Awning Co. reads like a page from the Arabian Nights Tales.

A convention of the National Tent and Awning Manufacturers Association was held at the Hotel La Salle last week, the representatives of seventy firms being in attendance. Upon the invitation of Messrs. Neuman and Driver, the delegates inspected the United States Tent & Awning Co.'s plant, and were enthusiastic in their approval of the general arrangements. The party went from the Hotel La Salle in automobiles, and following the visit, a tour was made over the Chicago link of boulevards.

IN MELODY LANE.

BY JACK EDWARDS.

LEWIS F. MUIR SIGNS.

To set at rest many rumors as to what are his future plans, Lewis F. Muir, the writer of the latest song hit, "You Did," announces that he has just signed with the F. A. Mills Company for a term of years. Mr. Muir, accompanied by Pete Wendling, one of America's leading pianists, will sail for London on the *S. S. Olympic* Saturday, Oct. 25. He has been engaged to write the music for the new Hippodrome revue, one of England's greatest shows.

RETURNS FROM EUROPE.

Al. Piantodosi, who has been in Europe the past three months, returned last week with a bundle of new songs that he will shortly place with his publisher, Leo Feist. Al. is looking fine and says he had the time of his life during his visit to the old country.

CHOSEN AS THE LEADER.

"You Made Me Love You," Jimmy Monaco and Joe McCarthy's record breaker, has been chosen as the pantomime song in London for next season. The song has made one of the biggest successes ever known by an American song in England.

CASE THROWN OUT.

The case of the Carl Laemmle Music Company against Jos. W. Stern & Co., in regard to Alfred Solmon's song, "I'll Change the Thorns to Roses," was thrown out of court by Judge Howe, of the United States District Court last week. The Laemmle Company sought to recover damages accrueing from the sale of the music.

ON THE JOB AGAIN.

Johnny Heinsman is back at his old home again, the Broadway Music Co., and will be glad to meet his friends. Johnny has entirely recovered from his recent illness, and is working harder than ever.

TAYLOR'S BREEZINGS.

Collins, Richards and Temple are using "Maple Leaves" and "United States." Go to it boys. More power to you.

Webster and Ward always get more than their share of applause on any bill where they happen to be. They are using "Maple Leaves" and "United States."

Sam Klein, the Jew comedian, writes us that he gets away with "When the Maple Leaves Were Falling" great. When a Jew comedian puts this song over that is positive proof that anyone can sing it.

Eddy Callahan, who is one of the very few good straight men, up to date has been using that tremendous hit, "Mill Stream," and is now taking "When the Maple Leaves Were Falling" in its place.

May Yokly, the only woman bass singer, is singing "When the Maple Leaves Were Falling" with great success. Miss Yokly sings a low B-flat below low C.

Miss Yokly and Mat Healy are of the two extremes, while Miss Yokly can sing the low B-flat below low C, Mat Healy sings the high F above high C, in "Maple Leaves."

John McFarland, tenor, recently signed a contract to use one publisher's songs exclusively, but there must have been a clause in the contract, as we note with great pleasure that he still uses "When the Maple Leaves Were Falling." It's a good song, hey, Mac?

Arthur Loftis, Chicago's Caruso, is now singing at the Griswold Cafe, in Detroit, Mich., "When the Maple Leaves Were Falling," and believe me, he can sing it.

Tom Faxon, Chicago's premier baritone, is having a great time with "Maple Leaves." Tom has a new bus wagon. Says he can make fifty (50) theatres a night (that is, after he learns to run it).

Larry Keating, the original (want to buy a good dog) boy, says that "Maple Leaves" is another "Mill Stream" for him. There are others too numerous to mention that are sharing success with the greatest of all ballads, "When the Maple Leaves Were Falling."

A NEW FIRM.

The M. F. Meyers Music Co., of Brooklyn, has just turned out several new songs that they will shortly announce.

A NEW COMPOSER.

Mrs. Herbert Ingraham has placed with the Shapiro-Bernstein Co. a new song entitled "My Chain of Memories."

GEORGE AS A PRODUCER.

The annual minstrel show of the Brooklyn Elks Lodge No. 22 will take place Monday and Tuesday evenings, Jan. 19, 20, 1914. George Botsford, who has successfully put on the shows for No. 22 for many years, will again officiate, and promises many new and startling features.

NEW SONGS FOR ETHEL LEVEY.

Opening at the Palace last Monday, Ethel Levey introduced two new songs, entitled "Bye and Bye" and "I Got Him Going," both published by Stern & Co. Buch and Stamper are the composers.

WITH THE SHAPIRO BUNCH.

Dave Oppenheim is satisfied that the Athletics won, as there were a lot of things Dave needed at home (bachelor quarters).

Moe Bernie hasn't complained about his throat since Dave told him he could not lay off any more (deep stuff).

Bob Russak told me that he is singing around nights. That might be true, Bob, but you can hurt a song if you are not careful.

Fay Schram wishes it known that even if she does play the blues she is still Jewish. (Hebrew papers please copy.)

Eddie Lewis is still running his hands over his nose. Pleasant dreams, Eddie.

Ask *Bob Keiser* for a set of professionals and he wants to see your birth papers before you get them.

Arthur, at Shapiro's, wants to know if he will make a good plugger some day. The answer is some day, Arthur.

Jack McCoy is wondering what became of Keisers gloves. Moe says I should worry if, I am accused.

WILL ROSSITER GOSSIP.

"Floating Down the River" is now such an assured success that no more actual work is being done on it. But there is still a big demand for it, and the song looks good for another six months for stage use.

The Rosdell Singers find "Bring Me Back My Lovin' Honey Boy," a rollicking recall number.

Vesta Lockard is well pleased with her big ballad, "I'd Give the World If I Had You."

Ultra coon shouters have taken a glowing fancy to "I Wonder Where My Easy Rider's Gone." Emma Neil reports it a riot.

The Harry Robinson Trio will specialise "Bring Me Back My Lovin' Honey Boy."

Jerry Jarnagin, of the Chicago office, is in New York for a few days. He'll be glad to see you. Look him up.

"Who's Your Friend," Halton Powell's latest musical tab, will exploit several new Will Rossiter numbers.

Dale and Boyle are still using "Next Sunday at Nine," with pleasing results.

A NEW SONG.

"Across the Great Divide" is the title of a new song just finished by Geo. W. Meyer, which will prove one of the biggest successes he has ever composed. The lyrics, by Sam Lewis, are very original, and the melody is the usual Meyer kind.

ANOTHER FOR CARROLL.

Earl Carroll, who already has a list of successes attached to his name, has just turned into his publisher, Leo Feist, a brand new idea in songs that is likely to create some noise in music circles. I'd rather have you write to Earl for the title.

PASSES AWAY.

Fred Hylands, formerly well known as a Keith pianist, and later on the stage, also a music publisher, died in London, Eng., Oct. 14, of diabetes.

CHANCE FOR AMATEURS.

An amateur song writers' song contest will be held at Stauch's, Coney Island, Tuesday evening, Oct. 21. All contestants will have an opportunity to show their wares, as it is announced that a good many of the publishers will be present.

A BUSY MAN.

W. B. Jones, manager of Tuncel's Dixie Entertainments, writes me as follows:

"I am now cleaning up with the Will Rossiter songs, 'Short Dress Ball,' 'Bring Me Back My Lovin' Honey Boy,' and Harry Von Tilzer's songs, 'Good-Bye, Boys,' 'Lucky Boy' and the great 'On the Old Fall River Line,' also Shapiro & Bernstein's song, 'Why Don't They Set Him Free?' and F. A. Mills' song, 'You Did.' The latter two and several others are special for this week. I am singing more songs than any other entertainer on the road (bar none). Oh you Tell Taylor, 'When the Maple Leaves Were Falling.' I am, respectfully yours, 'Lovin Melody Man,' Leo Feist number, W. B. JONES."

LADIES RAGTIME PIANO CONTEST A PRONOUNCED SUCCESS.

Ever since Gene Jess become cabaret manager at Niemeyer's One Hundred and Twenty-fifth Street and Park Avenue, the patrons of this establishment have been treated to the very best to be seen in cabaret. To relieve the monotony of the every day cabaret, genial Gene, as he is called by his numerous friends in the musical and theatrical profession, has arranged from two to three surprise nights every week.

Friday night, Oct. 17, was given over to a ladies ragtime piano contest at this establishment, and like all previous affairs arranged by him, proved an unqualified success, owing to the ingenious manner with which he carried it out. In order to eliminate all cries and hues about it being a "fixed" affair, Gene Jess hit upon the plan to have three judges selected from the audience in such a manner as to silence any eventual unpleasant talk by blindfolding Martha Adams, one of his cabaret entertainers, leading her through the different aisles until three young gentleman, unknown to each other, were secured. Five of the cleverest ragtime pianists competed for the trophy, a silver loving cup, a masterpiece of workman ship, to be won by Ruth Brooks, who has been victorious in several other ragtime piano contests. Dick Niemeyer is to be congratulated to have secured the services of Gene Jess as his cabaret manager, for there are very few, if any, as clever and successful as he is in every thing he undertakes.

STILL THEY COME.

"Ragtime Revenue Man" is the title of a new idea song, published by the George, Green & Todd Music Co.

WOLFE GILBERT RETURNS.

Wolfe Gilbert, the staff lyric writer for the F. A. Mills Music Publishing Co., after a remarkable year's record, including such hits as "Robert E. Lee," "Hitchy Koo," "Here Comes My Daddy Now," "Mammy Jinny's Jubilee," "He Wants Someone to Call Him Papa," etc., and his big late hit, "You Did (You Know Darn Well You Did)" felt that he was entitled to a rest, and he and Phil Cross (Leach's brother) and their trainer went to the mountains for ten days, and if you saw Wolfe now you would not recognize him. The mountain air did wonders for him.

I asked Wolfe if he had signed with the firm, as has the melody writer, Lewis Muir. I told him he signed, and Wolfe told me that this week would bring the signing of a contract between him and Mr. Mills positively. There's no hitch except that he had been away, and that now, since he has returned, there's nothing to hinder the signing of the contract between both parties, as they are both well satisfied with each other. At any rate, we all hope that everything will come out as expected.

Gilbert brought back with him a new song entitled "It's Old Home Week In My Home Town." This song looks very favorable. It was gratifying to note the big hit and strides that "You Did" had made while he was away.

Among the passengers sailing for New York on the *George Washington*, are: Mary Garden, Rita Fornia, Vanni Marceux and Margarete Matzenauer, opera stars, and Ermano Wolf-Ferrari, composer of "The Jewels of the Madonna."

YOU KNOW YOU DID

Two pretty girls have been installed in the box office of the ultra-fashionable Booth Theatre. They are Margaret F. Collins, who is the treasurer, and Mae T. McAuliff, who is her assistant.

T. A. SHEEHAN, widely known in the profession, has been placed in charge of the advertising department of the Palace Theatre, New York. He never overlooks a chance to boom the attractions at his house.

WILKIE BARD, who opened his American vaudeville engagements Oct. 20, at Hamerstein's, New York, is accompanied by his wife and daughter.

WANTED

FOR THE COLUMBIA STOCK CO.

MAN FOR GEN. BUS. TO MANAGE STAGE

Other good useful stock people, write. All photos returned. State full particulars, first letter. Salaries guaranteed. In our 60th week. WM. KRALCE, Princess Theatre, Donora, Pa.

At Once WANTED At Once

PEOPLE IN ALL LINES FOR I. F. MOORE ATTRACTIONS

TABLOID MUSICAL COMEDY AND COMIC OPERA

Irish; Jew; Rube; Dutch and Light Comedians. 4 Juvenile Men. Must be A1 Singers. 40 Experienced Chorus Girls. Principal Women All Lines. Only those enclosing photos, programs and stating very lowest salary considered. We want only SOBER, RELIABLE PEOPLE. 4 companies now rehearsing. Address BILLY DeCROTEAU, Rooms 205-206, 218 Freemont St., Boston, Mass. We furnish wardrobe for Chorus.

AT LIBERTY

W. A. (BILLY) GREGG

General All Around Leading Man, also Director

ONE WORTH WHILE. Address BILLY GREGG, COFFEYVILLE, KAS.

WANTED

REPERTOIRE PEOPLE ALL LINES

Especially Heavy Woman, capable of playing emotional lead; Strong Leading Man, appearance and wardrobe. Heavy Man and Two Gen. Business Men with specialties. A1 Specialty Woman, capable of Gen. Bus. Ormsbee, Jimmie Rafferty, wire. Guaranteed time. Salary absolutely sure. Address I. H. SHERMAN, Manager, Donora, Pa.

WANTED, QUICK

THEATRE FOR PERMANENT STOCK

City of 30,000 or over. Company in existence one year and now playing. Carry two car-loads of production Scenery. Company up in long list of Royalty plays. Address NEAL HARPER, Manager Majestic Stock Co., Erie, Pa.

WANTED

GENERAL BUSINESS WOMAN

Must be good looking and possess good wardrobe. Photo absolutely necessary, and all particulars in first letter. Small woman preferred.

GRAHAME STOCK CO.

9th year in same territory. Eight plays in repertoire. Other people write. Ticket if I know you. GRAHAME STOCK CO. Week Oct. 20, Richwood, Ohio, week Oct. 27, Wooster, Ohio.

FINANCIAL PARTNER WANTED

For production of a high class, sure-fire, new 3-Act Farce. Best theatres. This Farce will positively duplicate the financial success of the best drawing cards to date. Interview or address EDWIN HANFORD, 374 West 116th Street, New York.

5 NEW VAUDEVILLE ACTS FOR SALE 5

(Strong 3 people Western playlet), (Double Dutch Act in one), (Novelty Boy and Girl Act, Victor Moore style of Hick), (Double Jew Dope Act), (Strong 5 People Dramatic Playlet, New York Types, Italian Girl Lead). Address ED. HANFORD, 374 West 116th Street, New York.

FIRST-CLASS SOLO-PIANIST With excellent, well-trained baritone voice and all-round stage experience (writer of Sketches, Parodies, etc.) age, 35; appearance, reliability and sobriety O. K. Would consider partnership with first-class Performer or Vaudeville Act. Time booked. State all. Address F. J. L. VAUDEVILLE, Box 332, El Paso, Tex.

WANTED—Good Versatile Performers, who change, Specialties for one week, Sketch Team and Silent Acts, suitable for Hall Show. Good piano faker preferred. Money sure. J. F. SPANGLER, Millerstown, Pa.

AT LIBERTY

H. E. LOCHARD | LOUISE CARTER

Character, Heavies | Ingenues, Heavies.

Wardrobe, appearance, ability. Address H. E. LOCHARD, Stockport, Iowa.

TABLOID PLAYS

Manuscript and parts, $2.50. Send for catalogue. ROYAL MANUSCRIPT CO., 210 Lyric Theatre Bldg., Cincinnati, O.

BLACK DROP FOR SALE

New Black Drop, thoroughly fireproofed, 18 x 36. Cost $105.00. Sent C. O. D. Privilege of examination, for $17.00. A. GRAIN, 819 Spring Garden St., Philadelphia, Pa.

Wanted Quick, Juvenile Man

State if you do specialty. Join on wire. WM. NELSON, Little Falls, New York.

HIPPODROME POLICE DOGS TAKE UP THEIR DUTIES.

The management of the New York Hippodrome made good on its promise made last week, and it has added two regular police dogs to its force of private policemen, which are used in keeping the ticket speculators away from the sidewalks on Sixth Avenue and on Forty-third and Forty-fourth Streets, in front of the Hippodrome building.

NOT TRUE.

Joseph Brooks announces that the statement published in a morning paper to the effect that William Collier had formed a combination with William H. Crane, and that the two comedians would begin a joint starring tour shortly in a revival of "The Henrietta," is absolutely unauthorized and wholly without foundation. Mr. Collier, who is under Charles Frohman's management, has other plans. Mr. Crane will shortly begin rehearsals of the new version of "The Henrietta."

REV. JAMES OWEN HANNAY, author of "General John Regan," arrived in New York Oct. 20 to witness his play, which will be produced Nov. 10 by the Liebler Co., with Arnold Daly in the leading role.

WANTED, QUICK

YOUNG SISTER TEAM

EXPERIENCED CHORUS GIRLS

AND

USEFUL PEOPLE

FOR

REPERTOIRE

MUSICAL COMEDY

Salary must be reasonable. BILLY CLARK, Whitney Offices, Detroit Opera House, Detroit, Mich.

WANTED

SINGLE

TO CHANGE FOR WEEK

And work in acts. State lowest, as it is sure. If you booze, buy a return ticket. ROSS CONCERT CO., Paragon, Ind.

WANTED

MAN OR WOMAN

to work in Elephant Act in Vaudeville. FRANK A. ROBBINS, Jersey City, N. J.

WANTED

PEOPLE FOR REPERTOIRE

MUSICIANS, for Band and Orchestra; also GOOD WILD CAT AGENT, for one nighter. Must join on wire. Make salary low; pay your own board. Want to Buy Band Uniforms. JOHN HUFTLE, Manager Mountain Girl, Norwich, New York.

WANTED, GOOD NOVELTY ACT

Comedy Juggler, or Wire and Hoops, Musicians, who double B. and O. M. A. Martell, Band Leader. Minstrel Performers and Singers, who double band, Car Porter, double band, except drums. Geo. Oakes Geo. Grant, wire. R. J. ERWOOD, Herkimer, N. Y., Oct. 23, Little Falls 25, Dolgeville 27.

LET ME WRITE YOUR NEW PLAY

Sketch or Act, at a very reasonable price. Satisfaction guaranteed or money refunded. Write me now. W. E. NELSON, 34 Buckingham St., Hartford Conn.

VAN FLEET PRINTER

47 WEST 28th STREET, NEW YORK.

NEW VAUDEVILLE ACTS

Wilkie Bard.

HAMMERSTEIN'S, MATINEE, OCT. 20.

It may be said at the outset that Wilkie Bard is one of the greatest entertainers that the English stage has sent us and also that the American public has seen. He was visibly nervous, for he was showing his brand of goods to a class of buyers who had to be convinced that they wanted them, and at the end of fifty minutes they were convinced that the goods he offered were "O. K."

Mr. Bard is an eccentric comedian and singer in the truest sense of the word, and on his first appearance he proved he has the happy faculty of selecting material. All of the songs that he sings were written especially for him, and while many of them have preceded him to America, it took Wilkie Bard to get the "meat" out of them. He has not what we would term a fine singing voice, but he possesses the knack of getting them over, which in vaudeville is the main thing. His songs are really introduced in skits which abound in witty lines, all of them delivered in brilliant manner by Mr. Bard.

His first song was "Hall, Smiling Morn," which he sang in a suit of white that resembled very closely the uniform of a New York street cleaner. Save for several black spots on his eyelids and forehead, he had no facial make-up. In this song, or rather skit, he had the aid of two men (whose names were not on the program), dressed in grotesque dress suits of black, and a facial comedy make-up. Between them they kept up a rapid-fire conversation of how the song should be sung, with many witty lines falling from the lips of Wilkie.

His next song was the famous "Chrysanthemum," which scored an instant success. For this song, Mr. Bard has his own set, which shows the interior of his house. He is coming home after a night with "the boys" under the influence of liquor, and in order to square matters with his wife, he is carrying to her a huge bunch of chrysanthemums. After the singing of the first verse the offering becomes a sketch. Bard is afraid to enter the house boldly, so he timidly rings the bell and a maid comes to the door. Not recognizing him, she tells him that they are not buying flowers to-day, and closes the door in his face. Crushed, he rings again, and the maid comes to the window. This time she knows him, and tells him that the wife had just discharged her. Still drunk, Bard invites her outside and they talk matters over. She tells him that he is not severe enough with his wife, and she proceeds to show him what she would do if she were his better half. Then follows some charming love making, which is embellished with lines that sparkle with rare wit. The offering comes to a close when a plumber comes along to fix a pipe in the house. He enters, and the wife, thinking that it is her husband, proceeds to give him a beating (off stage). The curtain falls just as Wilkie Bard walks off stage singing the chorus of "Chrysanthemum."

In this skit Mr. Bard also demonstrated that he is a dramatic actor of ability. The young woman who played the maid is uncommonly pretty.

But his biggest hit was when he sang "I Want to Sing In Opera," a catchy song that has long ago reached the New York stage, but it was never rendered so well before. To hear Mr. Bard (who is dressed in an outlandish "female" costume) render this song is alone worth the price of admission. During the course of the song he delivers a funny monologue. He attempts to sing the second verse several times but the orchestra prevents, and at last he decides to kill time until it is ready by eating a sandwich. This is one of the funniest things that he does, and it kept the house in constant laughter.

For an encore he was compelled to sing "The Wriggly Rag," which will soon be whistled all over town.

To bring matters to a close, we venture to predict that Wilkie Bard will become as big a favorite in America as he is in Eng'and, and in that country he is the idol of the 'alls.

He opens in one, then to two, and closes in one. About fifty minutes. *Kelcey.*

Girard and West.

ORPHEUM, JERSEY CITY, OCT. 14.

A neat singing and dancing combination this young couple make, and they were deservedly a fine hit at the above evening's show.

They opened together, the man in evening dress, and the woman in a commented-upon pretty dress and bonnet, singing "How Late Can You Stay Out To-night?" finished with a dance that showed the man as graceful a stepper as his pretty partner was nimble of limb.

Then a soft shoe dance by the man, alone, while the girl changed to another dress that even had something on the previous one, and she sang "You've Got Your Mother's Big Blue Ey " and some steps to finish it. The man followed with a well rendered and acted "tipsy" number and dance, "I Want a Bromo Seltzer."

For their final number, with the girl in another costume of violet and white, and violet "socks" effect over white fleshings beneath, with the man retaining the evening clothes, "You're a Good Little Devil" served to show them at their best in the closing tango, etc., dancing finish. Eleven minutes, in one. *Tod.*

Le Roy.

PROCTOR'S TWENTY-THIRD STREET, OCT. 16.

Le Roy is a big, good looking chap, standing about six feet and tipping the scales at about one hundred and eighty. He works in a glass tank holding four feet of water, under which he eats, reads, smokes, sings and "sleeps." He has a young woman who acts as assistant in handing him different articles for each stunt, but the girl could vanish after accomplishing each delivery instead of standing beside the tank.

The act is well staged and is a good novelty, though Le Roy does follow the usual routine of such entertainment. About ten minutes, full stage. *Tod.*

Celia Mavis.

PROCTOR'S TWENTY-THIRD STREET, OCT. 16.

Miss Mavis makes a good appearance and possesses a good soprano voice. After opening with "When It's Apple Blossom Time In Normandy," she half talked and half sang a number that did not take well.

Then her following number, "Act As Mother Would Advise," at piano, though well rendered, lacks the "get over" punch, but Celia made sure to choose a good semi-classic song for her final one, and it displayed a voice that could be used a bit more earlier to save the act from becoming draggy. Eleven minutes, in one. *Tod.*

The Big Four.

ORPHEUM, JERSEY CITY, OCT. 14.

A quartette of good sized men, whose singing made them a tremendous hit over in Jersey last week, was the act billing themselves as the Big Four.

They harmonize finely, and each is capable of doing well with a solo. Just enough comedy is injected, with good results.

Three work straight, and the basso is black face, all in neat blue suits. About thirteen minutes, in one. *Tod.*

$10,000.00

We were offered for this number before it was finished. That's the answer. Watch the imitations.

'CROSS THE GREAT DIVIDE

I'LL WAIT FOR YOU

GEO. W. MEYER MUSIC CO., 145 W. 45th St., N. Y.

CHORUS

'Cross the Great Divide,
I'm waiting Sally,
We parted—like a shady lane
Parts a mountain chain,
Why don't you, why don't you, come back to me again
Down the mountain side, in Sunset Valley,
I'll always think of the d y you said good-bye,
Think of the way you made me sigh.
I'm so lonesome, 'Cross the Great Divide.
I'll wait for you.

Georgia Mitchell.

ORPHEUM, JERSEY CITY, OCT. 14.

Miss Mitchell's personality began to creep out after she had finished her opening number, "Gee, But I Get Lonesome On a Rainy Day," attired in rubber coat, hat and boots. She followed the song with a recitation, "Gee But It's Great to Live and Learn," which she put over stronger than the lyrics of it would appear possible.

Then she discarded the rubber things, and in a charming flower designed dress that mingles in pattern with the style of years ago and to-day, all in one, she got to the very bottom of the hearts of her audience with her manner of rendering "Daddy Did a Wonderful Thing." Another change, to a white, silver beaded gown, and she piled on to what triumph was coming to her with her characterization spiel of "I've Always Tried My Best to Be a Lady."

For her final number Miss Mitchell recited and sang "Drink to the Fellow Who Pays" in her fine soprano voice. A sweet faced, sweet mannered girl, who knows she can entertain, and does. Fourteen minutes, in one. *Tod.*

Shriner and Richards.

PROCTOR'S FIFTH AVENUE, OCT. 14

A man and woman doing a singing and talking specialty, in one. Man appears in sack suits, making two changes; woman also makes two changes, appearing in handsome colored gowns.

The act made a fairly good impression on their first big time appearance, but were somewhat handicapped by a poor selection of songs, some of which have long been forgotten. The man has an excellent singing voice and puts over his songs in a pleasing manner. The young woman is not a bad looker, by any means, and is an able assistant. The sooner she drops the peculiar way she has in sending over her material, she will find it will greatly benefit her performance. The jokes are snappy and up-to-date, and got the desired results. There is talent here, and with the proper songs and a little more stage presence, they will have a capable little offering. The act runs about twelve minutes. *Jack.*

Schreck, D'Arville and Dutton.

PROCTOR'S TWENTY-THIRD STREET, OCT. 13.

The action is supposed to take place in a theatrical boarding house. In one room a two man acrobatic team are in search of a woman to complete their act to secure work. In another room a young "single" female is "at liberty," and also on the verge of being evicted because of a rent bill against her.

The men rehearse their act, which allows their displaying some good hand to hand balancing stunts. Finally they discover that there is an idle "single" in the next room, introduce themselves, and then follows a talky five minutes before the "single" finally decides to make the "double" act a "trio," and the big man carries the other two off for a finish bit, "bound for the agents office."

It is a fairly good idea, but there is too much chatter in it all. Less on the chatter and more actual work and Schreck, D'Arville and Dutton should do very well with it. About fifteen minutes, double interior set. *Tod.*

Edna Whistler and Company.

PROCTOR'S TWENTY-THIRD STREET, OCT. 13.

Miss Whistler is a stately blonde, etc. She presented the usual "double," piano and singer sort of an act at this house, first half of last week and both she and her male piano player looked well.

But Miss Whistler neglected to put enough up-to-date numbers along with the parlor entertainment into her singing offering.

She opened with a song about "If You'll Be My Yellow Jacket Girl," attired in white opera cloak, muff, etc. Then she discarded the outside wearables and displayed a very pretty changeable gray gown and sang another flowery song under the spot.

Things were getting draggy when the piano man broke in with "Million Dollar Doll," and this was the first offering the audience really enjoyed. Miss Whistler does not appear to favor the "pop" songs or confident of putting them across in up-to-date style. Ten minutes, in one. *Tod.*

White's Novelty Minstrels.

PROCTOR'S TWENTY-THIRD STREET, OCT. 13.

It is a novelty in itself to see the curtain go up on five minstrel arranged males, holding newspapers before their faces. Then to get a peek at a quintette of five Jew "comedians" as per make-up, but not personally, when the papers were lowered.

A Yiddish Minstrel would be a more appropriate billing for it—then it wouldn't be so much a novelty or a surprise. After the papers had been dropped and a laugh naturally received, the usual minstrel routine was romped through, with gags and solos, and a final winding up of the act with all styles of dancing, from Jewish to tango specialties.

The act does not behold a comedian or a voice really capable of a solo number, although most of them are allotted one. Eighteen minutes, in two, before a special "minstrel" drop. *Tod.*

Ford and McNeil.

PROCTOR'S TWENTY-THIRD STREET, OCT. 16.

Male and female singing, dancing and talking combination, who open with a song together, crossing stage. The harmony was lacking, and the man's fonowing chatter is not fresh enough for him to get good results by attempting to be an eccentric comedian.

Both are very clever dancers. With this asset in their favor and some new material, Ford and McNeil will become a very pleasant combination for advancement. *Tod.*

Love and Wilbur.

COLONIAL, MONDAY, OCT. 20.

This act is composed of a man and woman who present quite an expert act on the flying rings.

As the curtain rises upon their opening a pretty effect is shown, with the two performers posing on the steps of high stairs, with showy drapery in front of the stairs.

They perform a series of stunts on the flying rings quite expertly and gracefully. *Old Timer.*

Percy Bronson and Winnie Baldwin.

COLONIAL, MONDAY, OCT. 20.

This couple of singers and dancers made quite an auspicious debut here at the matinee of Oct. 26.

They open in a street scene, in one, and render "Dear Old Moon" in a creditable manner.

Mr. Baldwin is possessed of a fine singing voice, while nature has not been so kind to Miss Baldwin in this respect.

The former puts over a recitative song, with two imitations that were well presented.

Their duet vocalizing and the dancing finish, were the best numbers of the act.

A neat stage appearance is a material aid to a very pleasing act. *Old Timer.*

Allen and Dalton.

PROCTOR'S TWENTY-THIRD STREET, OCT. 13.

Joe M. Allen and Harry Fenn Dayton presented their most recent musical offering locally, at this house last week, and although Allen and Dalton's ability to ease out melody is not new, their lyrics for "Arriving from Mrs. Diamondbuckle's Musicale" is, and the whole thing went over in good shape

They work in evening clothes, and their patter material harmonizes nicely with their musical duets on the bells, 'cello and concertina, spinning metal plates, and a big close with a medley on the sleigh bells and the banjo. Thirteen minutes, interior. *Tod.*

The Three Westoffs.

PROCTOR'S TWENTY-THIRD STREET, OCT. 16.

Two women and a man presented enough music and classical dancing in their offering here last week to make them big favorites in No. 4 position on this bill. The trio dance duets and trios equally well, while their musical solos and duets were heartily appreciated. Full stage, about twelve minutes. *Tod.*

Burlesque News.

(Continued from page 4.)

THE TROCADEROS.

(Columbia.)

COLUMBIA, NEW YORK, OCT. 20.

"The Legend of the Ring."

The cast:

Chick White.....George Brennan
Mrs. White.....Lillian English
Major Moore.....John P. Griffith
Len Dinwiddie.....Sam J. Adams
Nellie, Chick's sweetheart.....Zella Clayton
Toma Moore.....Minnie Burke
Tim Sweeney.....Frank Finney
Viola Violette, the prima donna...Florence Mills
Ima Darling.....Helen Russell
Ura Darling.....Catherine Crawford

The chorus: Belle Millette, Rita Loraine, Clarice Allen, Marie Littau, May Gilmore, Anna Spears, Julia Elwood, Emma Foley, Pecue Ross, May Wheeler, Mabel Hunter, Elsie Russell, Edna Lawrence, Florence Bonney, Victoria Warnock, Norice Warnock, Ida Gerber, Eva Seigney, Dolly Wright, Helen Raymond, Blanche Fitzgerald, Bertie Woods, Rose Wahl, Laurette Bolton, Amy Johnstone.

As the major's coachman, Frank Finney is seen in a new character, but with all his fun-creating proclivities given full play. He always does the unexpected, and the entire performance is one big laugh. The ring which was given to Chick White on his wedding day brings bad luck to its owner, and everything goes wrong with everyone who squires it.

Sam J. Adams, as the gawky footman, was a picture of misery when he ambled on in his outfit, and throughout the show his every appearance was a signal for the laughs. John P. Griffith played the old major in the first act, and a jolly old buck he was, and right there when it came to singing.

Florence Mills was as dashing as ever in her role of the actress, whom the major had to explain away. She had a number of stunning gowns, a white shimmering creation with a long trail, being particularly striking, also a purple hanging that was most effective in surrounding part of her trim figure. She was in excellent voice, and did full justice to her numbers, notably "The End of the World." Her little jag scene was also well done, and she pushed Finney's face in most realistic fashion.

Minnie Burke was the cyclone soubrette. She is one of the best assets of the Trocaderos, and opened in a Yama Yama suit, as a tomboy, singing a lively rag. She also showed a classy toe dance, never getting on her heels until the finish, and threw in some lively motions. The fast pace she started with she carried through to the finish.

Zella Clayton was a sweet ingenue, as Chick's sweetheart. She also showed good form and some fine steps in her number.

Lillian English wore some handsome gowns also, and carried her part very nicely, besides doing two numbers. Catherine Crawford, renowned for her curves, showed cleverly as one of the two chorus girls sisters, and in gowns or tights looked equally well, as did Helen Russell, an energetic worker.

The numbers included a long opening medley, in which the voices of the five chorus men helped out; and in which the girls did some whirls. "When I Was Twenty-one," a reminiscence, sung by Griffith, as the white-haired major, with the girls introducing "Auld Lang Syne" in the chorus; "The Honeymoon Express," by Miss English; "The Legend of the Ring;" a lively rag by Miss Burke; "I Can't Live Without You," by Miss Mills and the five chorus boys; a table scene, with Sam J. Adams doing a funny waiter and Finney serving the soup; "Last Night Was the End of the World," by Miss Mills, with the company grouped to good advantage on the tables, and which song scored several encores; "The Sweetest Girl of All;" a yodel song, by John P. Griffith, with comedy hits by Finney and imitations by Adams, and the boy scouts farewell to the wedding party, led by Miss Burke. Finney and Adams also had a parody medley that caught on nicely. The repairing of the auto was another laugh-maker. Miss English also sang "What a Fool I'd Be" in good style. A rehearsal scene between Miss Mills and Mr. Adams caused many laughs.

The second act had the scene laid in Cawnpore, India, with the Hindoo Girls and the Sepoys grouped about, presided over by a bloodthirsty, fierce Khan, played by Griffith. The other characters were the same as in the first act, the bridal party having arrived there. The actress is also playing in that city.

The numbers were: "Ragtime Hindu Man," by Misses Crawford and Russell; "Forever Dear," duet by Miss Mills and Mr. Griffith; "Carnival Time," another rag, calling for unlimited energy by Miss Burke, in a carnival outfit; "Lovable Child," by Miss Mills and five Johnny Atkins; "The Magic Man," with Mr. Finney as the magician, doing several tricks, and Mr. Adams as a scream of an announcer, was a riot, and the Scotch number, led by Miss Burke, with the girls in the nattiest of Highland suits.

The Rikshah episode between Finney and Adams, gave rise to plenty of fun, and the kidnapping of Nellie and subsequent attempts at her rescue by having Finney, disguised as a woman, enter the harem. Adams also goes to the rescue, but instead of bringing back Nellie, he returns with Finney. The Hindoo costumes were very pretty, also those worn by the principal ladies. A few samples of straight singing, indulged in by Finney and Adams, gave an idea of the quality of Adams' singing voice. *Mill.*

AL. REEVES' RECORD.

Al. Reeves writes: "Broke all records at the Empire Theatre last week, and I put the high water mark up where it may stand for years. Manager Jim Curtin came back Saturday evening, at 10 o'clock, complimented me, and told me he made a new house record. I felt so good, went on the stage, stopped the show, and announced it to audience; and never received such an ovation in my life." "YOUR OLD PAL, AL."

BILLY WATSON AT HOME.

Billy Watson is playing his own theatre in Paterson, N. J., this week, and packed houses should rule all week. At the opening performance he received many floral gifts.

A TRANSFER PROBABLE.

John G. Jermon, of Jacobs & Jermon, is negotiating with Louis Roble for the transfer of his franchise in the Columbia Amusement Co. Mr. Robie is not in good health at present.

J. HERBERT MACK is spending a two weeks' vacation at French Lick Springs, Ind., accompanied by Peter Carey, of the Carey Litho. Co.

MCGEE AND REECE filled in at the Columbia last week, owing to the illness of Dolly Webb. They stayed for the Sunday show.

HARRY LE VAN closed with the Follies of the Day Oct. 18.

EDITH WARWICK, of the Mischief Makers, has recovered from her illness.

FANNY ST. CLAIR, who recently secured a verdict against Sam Howe on last season's contract, has joined his Love Makers Co., Oct. 18, in Milwaukee.

BEN BERGMAN, orchestra leader, closed with the Ben Welch Show last week, and returned to New York.

DAVE ROSS has doubled with Harry Williams, formerly of the Snyder musical forces, and they presented their comedy singing and talking act at the National last week. Bookings on the Loew start Oct. 27. They are at the Hamilton this week.

EDNA REMING will return to burlesque.

THE Gayety, Philadelphia, opened with stock Oct. 18. Sam Micals is leading comedian.

EVELYN HOAG has joined the Cracker Jacks.

HENRY DIXON'S Belles of Beauty Row lay off for two weeks in Omaha, to re-organize.

BEULAH YOUNG closed with the Rector Girls and joined the Mollie Williams' Show. Babe Saxe, Tina Ross and Pauline Russell, also closed with the Rector Girls.

SOL MYERS arrived in New York Oct. 21, from New Orleans, and will manage the May Howard Show.

PATRICIA MACKEY, George Pearl, John Burns and Lew Pearl close with the May Howard Co. at the Gotham, Oct. 25. Chas. Sandy Chapman and Tom Killeen join the show at the Olympic, Oct. 27.

LOU MARLOWE closed with the Rector Girls to join the May Howard Co.

JOE WEBB, of the Rector Girls, was married to Lucie Ali, Oct. 15, on the stage of the Olympic, Cincinnati, Ohio.

MAY HOWARD'S SHOW opened at the Gotham, New York, Oct. 20. It will be reviewed by THE CLIPPER next week, at the Olympic.

AL. LUBIN is whipping Miner's Big Jubilee into shape. The show hits N. Y. early in December.

BILLY "SLIDING" WATSON slides along, packs them in and gets the change, while Dave Marion's weekly reports are the capacity thing. It's a tough proposition to pick Number 1 on the Columbia circuit at the end of the season. But they should worry? What are the odds?

LAURA HOUSTON, with the Pat White Show, is one of the burlesque's most popular favorite soubrettes.

BILLY "BUMP" WATSON keeps right on going, and reports big business everywhere. Al. Reeves is doing the S. R. O. thing, so give him credit.

AL. REEVES, instead of laying off all next week, will play the first three days in Trenton, N. J.

BARNEY GERARD'S FOLLIES OF THE DAY is cleaning up on the Columbia Circuit. A travesty by Mr. Gerard, called "Without the Law," was introduced two weeks ago, and scored an instantaneous hit. Gertrude Hayes' portrayal of Mary Turnip, the shop girl, is a clever piece of dramatic acting such as has never been seen in burlesque. Billy McIntyre plays the Drygoods Merchant, and Hal Pierson the Detective. The Follies got the record in Hoboken, Philadelphia (Casino) and Murray Hill, and will crowd the shows depending upon one person features, the Gerard show being an all around, well balanced aggregation, with many features.

THE Rube Bernstein Show was one of the season's biggest burlesque hits, and packed them in all last week at the Gotham, and played to two packed houses, the opening day, at the Olympic, Nov. 20.

REMA COOPER, who was to close with the Dandy Girls, will remain in the soubrette role with the show.

S. F. GAIETY OPENS.

The new Gaiety, the Anderson house in 'Frisco, opened Oct. 18, with "The Candy Shop." The list of principals includes: Rock and Fulton, Al. Shean, Tom Waters, Franklyn Farnum, Will Phylbeck, Jean Laneska, Catherine Hayes, Byrdine Zuber, Kitty Doner and Bessie Franklyn.

F. C. WHITNEY, on Nov. 3, will produce "The Innocent Sinner," by William Parker Chase, at the Nixon Theatre, Pittsburgh, Pa. The cast includes: Diane de Aubrey, Alice Hegeman, John Slavin, Anna Boyd, Leila Hughes, Mortimer Weldon and Bertram Marburgh.

A PROFESSIONAL MATINEE will be given Oct. 31, at the Princess Theatre, New York.

CABLE NEWS

From Our Own Correspondent, Henry George Hibbert.

LONDON, OCT. 20.

Charles Brookfield, the actor and dramatist, lately appointed censor of plays, died to-day.

Fanny Fields had a tremendous reception at the Coliseum to-night for her farewell engagement. She sails for America to marry immediately.

The Earl of Carrick appeared at the Coliseum to-night, as Col. Cleveland, in Harry Vernon's sketch, "A Point of Honor." The play is conventional; actor poor.

Otero is featured in the second edition at the Opera House revue to-night. Mr. Stanley, the proprietor of this theatre, says he dares not disclose his plans on account of the competition and the danger of having his ideas copied by others.

The new Edwardes play, "Girl from I'ah," is a success at the Adelphi. Ina Claire, an American girl, scored heavily. The music is by Paul Rubens.

Pavlowa is booked to return to the Palace.

Deaths in the Profession.

CARD OF THANKS.

Mrs. Edward Leslie wishes to express her sincere gratitude to the Actors' Fund for their kindness, shown to her and her late husband, before and after his death. Also to other friends who thought of her in her affliction.

"He sleeps, the contest's over;
Some win, some lose, but death's the final curtain."

William J. Dean.

William J. Dean, for the last ten years general stage director for David Belasco, died suddenly, Oct. 9, in his home at Kew Gardens, Long Island. Mr. Dean, known to the theatrical world as "Billy" Dean, was a creator of stage effects. Before going with Mr. Belasco he had staged various plays in Toledo O., and Rochester, N. Y. He was in charge of Keith's Fifth Avenue Theatre when Mr. Belasco's attention was drawn to him a little more than ten years ago. Since his engagement with Mr. Belasco most of the scenic effects of the Belasco productions were the result of Mr. Dean's genius. In speaking of the death of Mr. Dean, Mr. Belasco said he did not know where to turn to get a man to fill his place.

Outside of his scenic constructiveness Mr. Dean was a friend of young actors and actresses. He took a fatherly interest in young girls just entering the profession, and through his counsel they avoided the pitfalls. For the good work he accomplished with beginners Mr. Belasco and other managers held Mr. Dean in the most affectionate esteem. Throughout the profession it is said that no man held a higher reputation than Mr. Dean. He is survived by his wife. He was a member of the Lambs' and the Players' Clubs. The body was sent to Athens, O., the home of his mother, 10, for burial.

Raymond Rogers, aged nineteen years, who was a member of Coburn's Minstrels, was drowned afternoon of Oct. 8, in the mill pond at Ranson's Mill, about a mile from Murfreesboro, Tenn. With five other members of the company he was in swimming, when it is presumed he was taken with cramps, and before his companions could reach him, he sank for the last time. His home was in Lexington, Ky., where a widowed mother survives him. The body was shipped to the latter city for burial.

Harry J. Andrews, aged forty-one years, who was a brother of Blanche Andrews, of Murphy and Andrews, died Sept. 12, at his home in this city. Mr. Andrews had been connected in the theatrical profession, and was highly respected by all who knew him.

Mary Quaife, who was the originator of "Polly Bassett's Singin' Skewl," died at her home in Jersey City, N. J., Oct. 3. She was born in Sunderland, England, in 1826, and was the widow of Judge Stephen Quaife

Charles H. Mason, who, after recovering from an illness, in the Good Samaritan Hospital, Lexington, Ky., and resuming his engagement in advance of the Bobby Brollier Dramatic Co., had a relapse, and died Sunday morning, Oct. 12, at Spring City, Tenn. His remains were shipped to Chattanooga, and will be kept there until relatives can be located. Anyone knowing the whereabouts of relatives of Mr. Mason will kindly notify Bobby Brollier at his permanent address, Dalton, Ga.

ARTHUR WARD DUDLEY, Oct. 13.
JAMES A. WENTWORTH, Oct. 4.
NESTOR LENNON, Oct. 14.
FRED HYLANDS, Oct. 14.
HARRY WARD, —.
ALICE CAINE, Oct. 14.
JOHN J. KENNEDY, Oct. 18.
CHAS. H. E. BROOKFIELD, Oct. 20.

Notices of the above will appear in next week's issue.

GIRL DANCER DIES.

Alice Caine, who was one of the dainty little tango dancers of the "Jolly Mix-Up" vaudeville act, playing the Victoria Theatre in Charleston, S. C., week of Oct. 13, died in the Riverside Infirmary in that city, Tuesday, Oct. 14, suffering from an old malady.

Miss Caine was ill when she opened with her troupe at the Victoria in Charleston, but pluckily worked in the act until forced to enter the Infirmary. She had waited too long, however, and her condition was beyond aid.

The body was shipped to her parents in Pittsburgh, Pa., 16, for burial.

BILL BUYS AN AUTOMOBILE.

William Raymond Sill, of the Palace Theatre, is one of the few press agents in America owning his own automobile. He now calls upon the dramatic editor of the newspapers in his car.

BENIE MILLER, NOTICE.

Mrs. Sarah Miller, your mother died Sept. 28, and your sister Helen requests you to communicate with the family lawyer, at 230 Broad Street, New York City, immediately.

V. C. C. BENEFIT.

The Building Fund of the Vaudeville Comedy Club will no doubt get a substantial boost next Sunday night, 25, through the special performance announced by the club. It will be held at the Casino, New York, and on the program of volunteers are the names of nearly all the headliners and stars playing in or near New York.

E. F. ALBEE, of the U. B. O., and Martin Beck, deny the report that contracts have been signed with Edna May, for her American appearance in vaudeville.

WANTED

EXPERIENCED BURLESQUE PEOPLE AT ONCE

GOOD COMEDIANS

STRAIGHT MAN SOUBRETTE

and 50 CHORUS GIRLS

Permanent stock. Rehearsals commence Oct. 27. Preference given to those I know. All those who wrote me before, write again. Would also like to hear from a good Prima-Dona. Address until Oct. 25, J. J. BLACK, Standard Theatre, Cincinnati, Ohio.

CHICAGO NEWS

ADVERTISEMENTS AND SUBSCRIPTIONS RECEIVED AT WESTERN BUREAU OF NEW YORK CLIPPER, WARREN A. PATRICK, WESTERN MANAGER, 505 ASHLAND BLOCK, RANDOLPH AND CLARK STREETS, CHICAGO.

MONDAY, Oct. 20.

Three musical shows, two of them new, will come to Chicago Sunday, Oct. 26. Raymond Hitchcock will appear at the Grand Opera House in "The Beauty Shop," a musical comedy by Rennold Wolf, Channing Pollock and Charles J. Gebest; Frank McIntyre will come to the Illinois in "Oh! Oh! Delphine!" and "The Passing Show of 1912," sensationally successful here last season, will arrive at the Auditorium to appeal for three weeks for the enrichment of the Policemen's Benevolent Fund.

On Nov. 3 "The Good Little Devil" will be acted at Powers' Theatre by son, will be acted at Powers' Theatre by William Norris, Ernest Truex and others, and on that date also F. R. Benson and the Stratford Shakespearean company will begin an engagement at the Blackstone. On Nov. 18 Gaby Deslys will appear at the Auditorium in "The Little Parisienne," and "The Poor Little Rich Girl" will come to Powers' Theatre on Dec. 1. The Fine Arts Theatre's repertoire company will make its first appearance next month in four short plays, Strindberg's "Simoon," Stanley Houghton's "Phipps," Harold Brighouse's "Lonesome-Like" and a short tragedy, "The Master of the House." Later this company will act Shaw's "Widowers' Houses," Houghton's "Independent Means," Arnold Bennett's "Cupid and Commonsense" and St. John Hankin's "The Last of the De Mullins." The Leo Fall musical comedy, "Miss Caprice," will follow "The Red Canary" at the Studebaker. De Wolf Hopper, Mae De Sousa and George MacFarlane will sing it.

Chauncey Olcott, Lina Abarbanell and Otis Skinner make their return to the Chicago stage this week, Olcott offering a new Irish comedy, Miss Abarbanell singing in a new musical comedy, and Skinner acting in "Kismet," his play of last season. The vaudeville, burlesque and outlying dramatic houses make their usual weekly changes of bill.

The Little Theatre begins its season Tuesday night, 21.

Chaucey Olcott, for many years Ireland's champion, brought to the Olympic Sunday night, Oct. 19, a new Irish comedy by Rida Johnson Young, called "Shamee Dhu." Its time is the eighteenth century, and its matter is "God save the Irish and Yankees from the British." Olcott is a poet in lyric love with someone who deserves it. Numerous Irish players assist him.

Lina Abarbanell, one of the most attractive of the singers of musical comedy, reopens the Studebaker to-night with her first performance here of "The Red Canary," a new entertainment by Alexander Johnstone. William Le Baron, Will B. Johnstone and Harold Orlob. In it Miss Abarbanell will be a buyer for an American drygoods firm. Paris is the scene. There she learns the secret of the colorists, whose pigmentary theories are worked out in costuming the Harold Orlob. Dave Reese, John Hendricks, Nita Allen, Mana Zucca, T. Roy Barnes and others will appear.

Otis Skinner brings to the Blackstone to-night Edward Knoblauch's richly colored Oriental drama, "Kismet," in which the star found so much favor last season. The cast has undergone some change, but the production is as it was.

The Little Theatre, under the direction of Maurice Browne, begins its season Tuesday night, 21, with three short Pierrot plays — Reginald Arkel's "Columbine," Oliphant Down's "The Maker of Dreams," and a third piece, by Martyn Johnson, of Chicago. Down's play is the only one of the three that has been acted. It was first staged at the Glasgow Repertoire Theatre, and afterward was acted in London by Hilda Trevalyan.

Florence Holbrook will succeed Mabel McCane, at Howard's, in "A Broadway Honeymoon," when Howard and his brother go on tour as stars of a road version of the same show.

Doris Keane, in "Romance," has broken the record of the Princess Theatre by $2,000 for a single week. Capacity attendance at the $2 scale was the cause.

Carl Randall, the young dancer in the company supporting Emma Carus, in "A Broadway Honeymoon," at the Howard Theatre, has been placed under a two years' contract by Manager Joe Howard. Randall, a few months ago, was playing the medium priced vaudeville circuits. Mr. Howard found him and signed him for "A Broadway Honeymoon." His dancing now has been widely heralded. Mr. Howard now has induced Randall to extend his contract until the Fall of 1915, giving him a substantial increase in salary. A few hours afterward Randall had an offer of almost double the figures contained in the contract from a representative of an important firm, but declined.

Ben Iden Payne, director of the repertoire company to play under the auspices of the Chicago Theatre Society at the Fine Arts Theatre this Fall, has given out the names of four of the plays in the repertoire. The quartette is headed by George Bernard Shaw's "Widowers' Houses," and the others are Stanley Houghton's "Independent Means," Arnold Bennett's "Cupid and Commonsense" and St. John Hankin's "The Last of the De Mullins."

Harry Sothern, who appears this season with Otis Skinner, in "Kismet," is a nephew of E. H. Sothern, and for the past six years has been a member of his uncle's company. His sound Shakespearean training stands him in good stead in his present work in "Kismet."

The playgoing committee of the Drama League of Chicago, has issued a circular bulletin highly indorsing the artistic merits of Edward Sheldon's play, "Romance."

Doris Keane, a superb actress, will go on playing Edward Sheldon's "Romance," at the Princess. The town loves the play and acclaims the actress.

"The Yellow Jacket," a singularly beautiful and richly humorous play, representing American authorship at its very best, will remain at the Fine Arts Theatre.

"The Whip," the big Drury Lane melodrama, richly set and densely populated, began its final week at the Auditorium last night.

"Stop Thief!" a clean and amusing farce that has provided good entertainment at the Grand Opera House for nine weeks, is in the last week of its engagement.

William Hodge, enjoying prosperity, will go on acting "The Road to Happiness" at the Garrick.

"The Governor's Lady," with Emma Dunn, Gladys Hanson and others in it, will be retained at Powers' Theatre for another fortnight.

Mme. Lipzin and her Yiddish company will remain at the Globe, where they make frequent changes in their program.

"A Trip to Washington," a musical comedy version of "A Texas Steer," acted by a large company, including Adele Rowland and Rapley Holmes, proceeds at the La Salle.

Lew Fields and his extensive company will continue their performances of the richly staged and lively musical show, "All Aboard," at the American Musical Hall.

"Gloriana," a musical comedy by Philip Bartholomae and Silvio Hein, began its second week at the Cort, Sunday night, Oct. 19. There are some clever players in it.

"The Lady of the Slipper," with Montgomery and Stone and Elsie Janis, conclude their engagement at the Illinois Saturday, 25, followed by "Oh! Oh! Delphine!" Sunday, 26.

"A Broadway Honeymoon," with Emma Carus, Joseph E. Howard, Knox Wilson and Frances Kennedy, will remain in performance at Howard's Theatre.

Rush Ling Toy, the Chinese magician, has wired an acceptance to Frank Q. Doyle's offer of the Jones, Linick & Schaefer time. He wil headline the bill at McVicker's the week of Nov. 10.

The Berlin Rood, a ground floor cafe adjunct to the Hotel Bismarck, was opened to the public Saturday, 18. The new cafe is in the modern German style. Maurice Levi and his orchestra is the principal attraction. Ferdinand Steindel and his string players play every afternoon from 4 to 6 o'clock, and at a special noonday concert Sundays. There is dancing nightly from 10 to 1.

Congress Cafe, the original home of cabaret and vaudeville, David Lewinsohn, proprietor, offers this week a rattling attractive bill, featuring Gorman Brothers and Taylor, character singing comedians and harmonists, and eight other acts.

This week will be the final one for several popular local stage hits. At Cohan's Grand Raymond Hitchcock, in "The Beauty Shop," will follow the successful "Stop Thief!" Gaby Deslys wil succeed "The Whip," at the Auditorium; "Oh! Oh! Delphine" will take the place of "The Lady of the Slipper," at the Illinois; "The Governor's Lady" will conclude its engagement next week at Powers', when Belasco's "A Good Little Devil" will arrive.

AMERICAN MUSIC HALL (Samuel P. Gerson, mgr.)—"All Aboard," with Lew Fields and a big company of entertainers, is playing to big business. The show is full of ginger, beautifully staged, richly costumed, and Lew Fields is a show in himself.

AUDITORIUM (B. Ulrich, mgr.)—"The Whip," a tremendous melodrama which has held the boards at this big playhouse for many weeks, enters upon the last six days of its engagement in Chicago to-night.

BLACKSTONE (Harry J. Powers, mgr.)—"Damaged Goods" concluded a successful engagement Sunday, 19, and to-night Otis Skinner opens for two weeks in "Kismet."

CORT (U. J. Hermann, mgr.)—"Gloriana."

GARRICK (John J. Garrity, mgr.)—"The Road to Happiness."

GEORGE M. COHAN'S GRAND OPERA HOUSE (Harry Ridings, mgr.)—"Stop Thief!"

ILLINOIS (W. J. Davis, mgr.)—"The Lady of the Slipper."

LA SALLE OPERA HOUSE (Harry Askin, mgr.)—"A Trip to Washington."

OLYMPIC (George C. Warren, mgr.)—Beginning Sunday, 19, Chauncey Olcott, for four weeks, in "Shameen Dhu."

POWERS' (Harry Powers, mgr.)—"The Governor's Lady."

PRINCESS (Wm. Singer, mgr.)—Doris Keane, in "Romance," a production which has evoked universal commendation, and is certain to attract capacity audiences throughout its stay in this city.

JOE HOWARD'S THEATRE (F. O. Peers, mgr.)—"A Broadway Honeymoon." Emma Carus is a real scream in this production, and she is ably supported by a well balanced company of entertainers. The play is full of action and is attracting heavy patronage.

STUDEBAKER (Sam Lederer, mgr.)—Beginning Monday, 20, Lina Abarbanell, in the new musical play, "The Red Canary," for an indefinite engagement.

FINE ARTS (A. L. Perry, mgr.)—"The Yellow Jacket." The engagement of the Chinese drama acted in English has been extended to this week and maybe longer, says Manager Perry. Walter Hampden, Lorlon Leon, Bennett Southand, Florence Clarke, J. Arthur Young and several others made up the big cast of players. Business is good, but not turnaway. Following the engagement of "The Yellow Jacket," B. Iden Payne, for a number of years stage director of Miss Horniman's company, at Manchester, will bring a specially selected company to the Fine Arts Theatre for season of repertoire. Appearing under Mr. Payne's management will be Mona Limerick, Louise Randolph and Whitford Kane. Mr. Payne will first produce four short plays: "Simoon," by Strindberg; "Phipps," by Stanley Houghton; "The Master of the House" and "Lonesome Like," by Harold Brighouse. During the following weeks of Mr. Payne's engagement he will produce a number of plays by Arnold Bennett, Stanley Houghton, Joseph Conrad, Bernard Shaw, Maeterlink and Charles McEvoy. The Irish Players, from the Abbey Theatre, Dublin, will return to the Fine Arts Theatre on Feb. 16, 1914, for a short season, during which they will play their popular successes of last year and a number of new plays.

COLUMBIA (E. H. Woods, mgr.)—Week of Nov. 2, Columbia Burlesquers. Week of 9, Rose Sydell, presenting Johnny Weber.

STAR AND GARTER (Dick Rider, mgr.)—Week of 2, Gayety Girls. Week of 9, the Watson Sisters.

FOLLY (R. C. Schoenedae, mgr.)—Week of 2, Harry Hastings' Big Show. Week of 9, the Ginger Girls.

HAYMARKET (J. P. Kirk, mgr.)—Week of 2, the Tango Girls. Week of 9, the Dandy Girls.

MAJESTIC (Lyman B. Glover, mgr.)—Week of Oct. 20, Nora Bayes, assisted by Harry Clarke and others, offer a song and dance program arranged for her by Raymond Peck, Aaron Hoffman and George Marion. Master Gabriel offers, with Al. Lomar and Vida Perrin, a sketch, "Little Dick." Others are Richards and Kyle, Leipzig, a magician, and John T. Murray.

PALACE MUSIC HALL (Mort H. Singer, mgr.)—Week of Oct. 20 this house has as its headliner Horace Goldin, a famous conjuror. Thirty-five people assist him. "The Tiger God," an illusion resembling the Great Lafayette's "The Lion's Bride," is one of Goldin's offerings. Lorraine and Dudley, Fred Lindsay, whip manipulator; Hopkins and Axtell, and others are seen.

GREAT NORTHERN HIPPODROME (F. C. Eberts, mgr.)—Week of 20 this house offers a double bill of fourteen acts, including the Melody Sextette of pianists, Alfred the Great, a chimpanzee; Juggling Dave Vanfield, Phil Adams and his Six Telephone Belles, Savoy's acrobatic bulldogs, and many other circus and variety acts are seen.

MCVICKER'S (J. G. Burch, mgr.)—Week of 20 McVicker's bill includes Sim Liebert, in Addison Burkhardt's sketch, "After the Wedding;" the Eight English Roses, who dance; Blake's Circus, Three Kelcey Sisters, Allegro, violinist; Tom and Edith Almond, and four other acts are seen.

COLONIAL (Geo. Harrison, mgr.)—Week of 20, the bill names: Truly Shattuck and Loos Brothers and Van Alstyne as all week attractions. Franklyn Gale, Four Musical Luciers and others play for three days, starting to-night. Edna, the Flying Venus; Shaw's Comedy Circus, and three other acts come Thursday.

CROWN (E. Ettelson, mgr.)—The bill week of 20: First half—Elliott and Mapes, Heidelberg Four, Sadie Telf Trio, and three other acts. Josephine Sabel leads the bill starting Thursday.

VICTORIA (H. C. Brolaski, mgr.)—The bill week of 19: "The Warning," a new play, said to have been writen by William Anthony McGuire, was produced yesterday afternoon, at the Victoria, with Rodney Ranous and Marie Nelson at the head of the cast.

NATIONAL (J. P. Barrett, mgr.)—Week of 19, "Freckles."

IMPERIAL (J. Pilgrim, mgr.)—Week of 19, "One Woman's Life" is being acted by Albert Philips and Leila Shaw.

WILLARD (C. Amberg, mgr.)—The week of 20 offers seven acts, with Patricola, the cabaret queen, and an English "pony ballet" as the principal features.

WILSON (M. Licalzi, mgr.)—The bill week of 20, offers seven acts. Alva York, singing comedienne, leads the bill.

PAT CHAT.

THE Melody Trio is a new act given its first Chicago showing by Frank Q. Doyle, of the Jones, Linick & Schaefer Agency. It met with immediate success. The managers say the offering ranks among the very best of the two ladies and one gentleman combinations.

BROOKS AND CARLISLE, in "The Mysterious Pill," use but one song from their former vehicle —"Smoke, Smoke, Smoke," which will be remembered as too sure-fire a hit to be discarded for years to come.

MENLO E. MOORE'S "Summer Girls" and "Sorority Days" complete the Pantages' tour in a couple of weeks, and come into Chicago, where the acts will be given what will practically be new productions, changes made in the cast by way of improvement, and other touches, after which the two acts go East, opening in New York on the Loew time. When these acts go East it will make six acts that Mr. Moore will have working the Loew time.

LULU HUNTER and her "Musical Bugs" are playing Association time, making the Orpheum in Peoria, Ill., Oct. 16-19, where the act duplicated its Chicago success.

THE VENETIAN FOUR, playing the Jones, Linick & Schaefer time, is frequently complimented on the beautiful scenery and picturesque effects introduced in connection with the music.

PAOLI CREMONESI AND COMPANY, in "Curing a Tenor," appeared at the Globe, in Kansas City, last week—a booking of the W. V. M. A. The newspapers accorded the distinguished Italian actor more than passing attention, and Manager "Si" Jacobs gave the act a splendid report.

MENLO E. MOORE'S "Fair Co-Eds" had its first showing at the Arcade, in Toledo, O., last week, and met with instantaneous favor. Beth Smalley, remembered as working with Alexander Carr, in "The Rose of the Ghetto," sang of "Louisana Lou" at the La Salle, has the principal role. Jean Wentz is cast splendidly also. Joe Purtell, as the "college grind," made a decided hit. Bert Parry, formerly of "A Stoubborn Cinderella. Gertrude Purtell and Mazie Morris, are others who acquit themselves creditably. The act carries a carpenter.

MINNIE PALMER'S "The Duke of Durham" opened on the Thielen time at Ottawa, Ill., Oct. 16. It takes up the route of "Miss Idlewild," a show that closed recently.

FIVE piece orchestras are now found in both the Langley and Drexel Theatres, a move of Alfred Hamburger.

THE Lyda Theatre, which George H. Hines sold to Alfred Hamburger recently, opened with vaudeville Oct. 18.

THE Dancing Mars open on the Sullivan-Considine circuit Oct. 27, at Seattle, Wash.

AARON JONES is at French Lick, Ind., for a week's rest.

THE Star Theatre, on Milwaukee Avenue, was dark Oct. 11, owing to something getting wrong with the steel curtain, losing Saturday night.

CHARLES E. HODKINS left Chicago, last week, to make a tour of the South.

NAN HALPERIN, whose success in Joseph E. Howard's "A Broadway Honeymoon," at the Howard Theatre (formerly the Whitney) is one of the chief topics of conversation in the theatrical colony, is a graduate from vaudeville, having attained leading honors in that field as a comedienne of exceptional ability. Managers in the vicinity of Chicago are watching her with unusual interest, and the prediction is that she will establish herself as a big favorite in Chicago. Miss Halperin was forced to cancel Inter-State bookings, with featuring, to accept this place with Mr. Howard.

MENLO E. MOORE'S "Aladdin's Lamp" comes to the Kedzie Theatre, Oct. 23, for its Chicago *premiere*. It played Lima and Hamilton, Ohio, last week, for Gus Sun.

ALBERT HORSWELL, a survivor of the Titanic, appeared at the Bijou Dream Theatre, last week, for Frank Q. Doyle and Manager Sig. Faller endorses the act highly, placing it as easily the "hit of the bill." Horswell talks quite entertaingly and following his talk there are pictures offered by a splendid lecturer. The pictures were so impressive that many men dried their eyes.

SWAIN AND OSTMAN opened the show at the Palace Music Hall, last week, with a display which agents pronounce an "ideal" opening act. The six minutes occupied are so well filled with entertainment that this trio is eagerly sought by agents and managers. Two of the boys work straight and the third offers comedy, in the form of a silly kid.

PREPARATIONS are fully under way for the road tour of "A Broadway Honeymoon," which is attracting heavy patronage at Joe Howard's Theatre in Chicago. The itinerary will be inaugurated at Madison, Wis., Nov. 1, and a full route has been booked through Wisconsin, Minneasota, Iowa and Missouri. The full cast of the road company will appear in a subsequent issue of THE NEW YORK CLIPPER.

SIGNERS are being secured for a new actors' organization, which will be known as the Actors' International Union, which has been affiliated with the American Federation of Labor for seventeen years, according to the circular. In getting names subscribers of those who are willing to be enrolled as members, this appeal is made to legitimate vaudeville actors and actresses.

HALTON POWELL'S newest tabloid, "Who's Your Friend," written by Harry L. Newton, opens at Gary, Ind., Nov. 6, and will be equipped with gorgeous costumes and scenery, featuring Billy Wyse, the black face comedian.

"RECOGNIZING the necessity of a real protective organization for actors—one that will extend to all its members, without discrimination, all of the power of organized and concerted action, and for the creation of an order whose funds shall be used to give proper protection to its members, and to give to each and every member the right of franchise and vote on all matters effecting their individual interests; and as a protest against any rule of government by a few salaried officials against the wish of the general membership; and as a further protest against the failure of the present theatrical organizations who are making no effort to protect the middle class and smaller acts from the terrible conditions confronting them in their efforts to obtain employment."

POWELL'S TABLOIDS.

GARY, Ind., Oct. 16.—(*Special to* THE NEW YORK CLIPPER.) "The Runaways," Halton Powell's tabloid comedy with music, featuring Earl S. Dewey and Mabel Rogers, played to capacity business. To say that the show "went over big" is putting it mildly. The scenery and effects are pretty and striking; the costumes modish and handsome; the chorus is comely, young and graceful. The comedy complications are really funny, the lines snappy and clever. Special mention must be made of the work of Earl Dewey, Mabel Rogers, Jack West and Frank Smith, individually and collectively, while Harry L. Newton, the author, must be given credit for the supplying of an entertainment miles above anything seen in this vicinity in years.

SUCH IS LIFE IN CHICAGO.

BY GAD.

"The Professional Copy Evil."

"The professional copy evil" is a nauseating concoction which assails the nostrils of the publisher of popular music.

It grays the hairs of his head. It puts a large size crimp in his yearly profits. It is with him by day and it haunts his dreams by night.

Mention those four words within his hearing and his language immediately becomes forcible, but not necessarily elevating or beautiful.

It is a gigantic canker which gnaws the vitals of his business system. He is compelled to print professional copies, with a full knowledge of their tendency to create hardening of his business arteries. And still the average music publisher does nothing to check the spread of the disease or cast about for a remedy as a possible cure.

He has evidence of the fact that out of every ten professional copies passed over his counter, seven of them find their way into the hands of persons not in any way entitled to them. And the average publisher seems powerless to prevent this. I am speaking of the average publisher.

The "grafter" is the busy insect, and it is the "grafter" that is responsible for the seven-tenth percentage referred to.

"Regular" copies of sheet music are retailed at ten cents the copy. Beautiful title pages in three or four colors at that. Cheap, isn't it? And you wouldn't think men and women would stoop to graft for such petty things, would you? I didn't, either, until I went "Pinkertoning" about a bit and saw the condition of things for myself.

Here's the High Priest Grafter of them all: His name is Bill Dokes, or Dick Jones, or any old name. Anyhow, he's a professional singer. Sometimes good, more often bad. Bill has a bunch of friends, mostly bartenders, chambermaids; perhaps some trod the higher walks of life—perhaps. At all events, they buttonhole Bill, inform him that he is looking immense, also what a fine voice he has, and then how about getting some music. "Sure thing," says Bill. Thereupon Bill "makes the rounds" and, being known, has no difficulty in obtaining all the music he can carry. Bill slips his friends the copies and makes himself a goodfellow at the expense of the poor publisher.

Now enter the horde of other grafters, namely: Hangers-on about cheap theatres, stenographers (must be pretty to be good grafters), smart-alecks, male and female, who have been coached by professional singers as to the proper thing to do on entering an office; policemen, firemen, *et al.* They form an endless procession, winding in and out of professional offices all day long. Some of them are "turned down," but the majority "get away with it."

Why?

Listen: There are about twenty-five professional music offices in Chicago. The employees of twenty of them are extremely generous, or careless, or lavish. Anyhow, they present no obstacles to the caller's quest for music, and he walks away with it. The twenty are a cinch to get music from.

The people in the other five offices are of a different calibre. If the callers are unknown they are asked two or three questions, politely and adroitly. If they are entitled to professional copies they get them. If not, they get something besides music.

Just think. Five offices in Chicago that have representatives with sufficient ability to handle applicants zealously and intelligently. If you doubt this statement do a little "gum-shoeing" on your own hook, if at all interested.

Here are some grafters and pests who get professional copies who should be entirely tabooed, according to one professional manager:

Orchestra leaders and members of orchestras who obtain copies for friends, sweethearts, *et al.*

The comedian, actor or acrobat who never sang a song in their life, and because they are in "the business," take advantage and get copies for non-professional friends.

Attaches of theatres, excepting pianists and singers.

Back-room-saloon-entertainers and sporting-house "professors."

Express wagon drivers.

Amateurs, especially "professional" amateurs.

Booking agents and their help.

The elimination of these "constant seekers" will mean a decided and immediate improvement.

The foregoing facts must be readily apparent to even the most humble layman. It should be, and undoubtedly is, to those vitally interested in the music publishing business.

I hope I will arouse some interest pertaining to the professional copy evil by the writing of this article. Much may be done to curb it. Much more can be done by a concerted effort on the part of *all* the publishers.

Medical scientists are daily discovering cures for worst diseases, so why not have hope?

Some day, perhaps, some "physician" among the publishers will discover a cure for the "professional copy evil."

I am with you, Mr. Music Publisher, heart, soul and hands.

You are much too good a fellow to be imposed upon by cheap grafters, pests and careless subordinates.

You have enough to bear!

Roger Lewis and Ernie Erdman are going to do a vaudeville act, exploiting their very own songs. Think they'll make good? So do we.

"Doc." White, the eminent southpaw pitcher, is another aspirant for vaudeville fame. Alice Walsh will be his partner.

"Ping" Bodie made a contract with Morris Silver to play the Alhambra Theatre. Now "Ping" has changed his mind and Morris threatens suit. It's a long time, Mawruss, till "Ping" grabs another pay check.

CHICAGO BITS BY WIRE.

(*Special to* THE CLIPPER.)

CHICAGO, Saturday, Oct. 18.

GEORGE DONOVAN, having concluded his season with the Herbert A. Kline Shows, with "Arabia," the human horse, spent a few days in Chicago this week renewing acquaintances, on his way to Dallas, Tex., for which point he left Thursday night, 16, to join the California Frank Wild West Show, to handle the front of that aggregation.

JOE EDWARDS, of the Sparks Show, arrived in Chicago 16, to spend a few days with relatives here.

BARNEY PRATT, of the Young Buffalo Wild West Show, has been stepping about a bit in Chicago during the last fortnight. Some stepper.

THE Western Bureau of THE NEW YORK CLIPPER in Chicago is a busy place these days. Dropping in from time to time are representative factors in the tent show world who, having concluded their season's work on the road, have come to Chicago for the quiet months.

CHARLES HAMLIN left Chicago Thursday night, 16, for San Antonio, Tex., to join the Horace Vinton Feature Film Co., to make moving pictures through Arizona, Texas and Mexico. Mr. Hamlin will be gone three months on this project, and he is confident that a series of wonderful pictures will be made. Hamlin is a versatile chap, and it is not to be wondered at that he should be called to the Mexican border at this time, when it is not improbable that eventualities may bring Uncle Sam's soldiers into action. Of course it is to be presumed that should developments necessitate the exercise of arms in Mexico, Hamlin and his confrerees will be on the scene of action to take the moving pictures.

CHARLES E. KOHL returned Saturday from New York, where he went to attend a conference of vaudeville powers.

KERRY MEAGHER was quite ill last week, and it was feared he was going to have pneumonia.

WILLIAM MCGOWAN reports the show at the Grand at Evansville, Ind., on Oct. 16-19, as "the best of the season." The bill was: Brown, Harris and Brown, Little Lord Roberts, Zeno, Jordan and Zeno, Van and Carrie Avery, and the Tawnsens.

THE Chicago Foundry Convention had an entertainment at the Annex Hotel, Chicago, Oct. 16, which was supplied by Harry Robinson, of the club department of the W. V. M. A. The show consisted of Iva Moore, Curtis Sisters, Vera Long (cabaret), Irene and Bobby Smith, Hume and Helen, Helen Gannon, Faber and Waters, Gallerini Four, and Ruth Neukirk (vaudeville). Grace Le Roy presided at the piano.

DICK HOFFMAN was away from his desk several days recently on account of illness.

SELLS-FLOTO-BUFFALO BILL.

(*Special to* THE CLIPPER.)

CHICAGO, Oct. 20.

The advance department of the Buffalo Bill & Sells-Floto Circus for 1914 is as follows: General agent, Ed. C. Warner; traffic manager, Harold Bushea; general contracting agent, W. E. Haines; press department, Arthur Bennett, Major John M. Burke, Hugh O'Neill; opposition agent, Al. Butler; manager advertising car No. 1, Harry Graham; car No. 2, Fred McMann; car No. 3, R. R. Lindwall; advertising inspector, Geo. Roddy; manager program brigade, Ona Dempster; twenty-four hour agents, James McElroy and Jack Bock.

TABLOID NOTES.

HALTON POWELL'S "The Runaways" played Gary, Ind., Oct. 23-25, and Mr. Powell paid the show a visit at that point and is reported to have been delighted with it. Harry Newton, who wrote the book of the show, witnessed it for the first time at Gary and was equally pleased.

BOYLE WOOLFOLK'S "Three Twins" opens at the Orpheum, Sunday, at Gary, Ind.

ALICE LEE has succeeded Johnnie Ray in Halton Powell's "Henpecked Henry."

"THE GIRL QUESTION" made a big hit at the Grand, in St. Louis, last week.

HALTON POWELL has received the book of "Who's Your Friend?" and says it is far beyond his fondest expectations.

ALICE CAIN, who was with "A Jolly Mix-Up," died at Asheville, N. C., Oct. 14, according to a telegram from Mrs. Lennie Friedenwald.

"THE TENDERFOOT" opened recently at Gary, Ind., and Manager B. U. Young praises the show very highly.

BOYLE WOOLFOLK'S "Colonial Minstrel Maids" are playing the U. B. O. time South, and getting good reports.

SAM THALL reports that Eddie De Noyer's "In Wrong" is doing an enormous business on the Association time, and that it will play the Butterfield time when it completes the Thielen circuit.

A. E. MYERS is at the head of a crusade which aims to increase the license paid by booking agents from $50 to $500 per year.

D. E. RUSSELL reports that the Great Raymond proved a great drawing card for Frank Talbot at the Garden Theatre, in Kansas City.

H. D. KOFFMAN bought the new Caldwell Theatre, at St. Joseph, Mich., and will open at Thanksgiving with Walter Downles' bookings.

POWERS' ELEPHANTS will be the feature on the Pantages show that opens at Edmonton, Can., Oct. 27. Bothwell Browne, in a big act, will headline the show, opening Nov. 3.

WHEN IN CHICAGO

ARTISTS, AGENTS AND MANAGERS

Are Cordially Invited to Make

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—OF—

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THE NEW YORK CLIPPER is not conventional. It is original, aggressive, impartial, reliable, and above all, IT HAS A CERTAIN ORIGINALITY AND DISTINCTIVENESS WHICH PLACES IT IN A CLASS BY ITSELF.

"YOU DID"

YOU KNOW YOU DID

"YOU KNOW DARN WELL YOU DID"

THREE REAL BALLAD HITS

Although out only a few weeks this song is creating the most sensational success ever known in the music world

THERE'S A GIRL IN THE HEART OF MARYLAND

By BALLARD MACDONALD & HARRY CARROLL.

This beautiful semi-classic is being placed in the repertoire of every singer with a voice—a guaranteed encore getter.

RAIN AND SUNSHINE

By BALLARD MACDONALD & HARRY CARROLL.

A high class song that will live forever—just out—must be heard to be appreciated.

MY CHAIN OF MEMORIES

By Mrs. HERBERT INGRAHAM.

SHAPIRO. BERNSTEIN & CO., BROADWAY and 39th STREET NEW YORK

The Gypsy Princess and her lions, seen at the Grand, in St. Louis, this week, will headline the bill opening Nov. 10. The Alpha Sextette will be an "extra" added attraction on the same bill. For week of Nov. 17, headline honors will be divided between the Two Castellos (a feature riding act of the Ringling Show) and the Eight Berlin Madcaps.

LAURIE ORDWAY was a bigger hit at Calgary on her second trip over the Pantages Circuit than on her first, according to reports which reach J. C. Matthews, booking manager of the circuit.

YOUNG BUFFALO-TWO BILLS' SHOW CONTROVERSY WILL BE SETTLED IN COURT, SAYS VERNON C. SEAVER.

(Special Wire to THE NEW YORK CLIPPER.)

CHICAGO, Oct. 18.

Major Gordon W. Lillie has made frequent visits to Chicago of late. For a time it was taken for granted that his numerous conferences with Vernon C. Seaver, president of the Young Buffalo Wild West, Col. Cummins' Far East and Seaver's Hippodrome Show, might result in a coalition of amusement interests, and that a Wild West show might be projected on the road next season with Pawnee Bill and Vernon Seaver in control.

But it would appear that there is little likelihood of this consummation. The fact that Col. Frederick T. Cummins has been given an option on the purchase of the Young Buffalo Wild West Show, which is confirmed by a letter to me from Col. Cummins to-day, puts to rest any likelihood of Lillie and Seaver getting together this coming season.

On Saturday, Oct. 11, Major Gordon W. Lillie was here in Chicago in conference with Vernon C. Seaver. Following same the writer waited upon Major Lillie in his apartments at the Hotel La Salle and asked him what was doing for next season. The major replied: "First of all we must settle up the Young Buffalo suit against the Two Bills' Shows, and I am here for that purpose. You may say, however, that it is not improbable that the Pawnee Bill Shows will be revived at some future date, although not next season."

It is a fact that an appeal has been made by Major Lillie to the directors of the Young Buffalo Wild West Shows (in that the Two Bills' aggregation is a thing of the past), to drop the suit now pending.

I am reliably informed, although not authorized to positively state, that when President Vernon C. Seaver submitted this matter to the board the proposition was turned down by the majority of the stockholders. It would appear, therefore, that the suit against the Two Bills' Show will go to trial, probably in November. While the directors of the Young Buffalo Wild West aggregation feel kindly toward the Two Bills' Show, they deem it best in protection of their future interests to substantiate their right to the title of "Young Buffalo" in the billing of their show, and to protect themselves from any party or parties seeking injunctions against them for the use of this title.

ANDY NOLAN WILL TOUR SOUTH WITH FEATURE PICTURES.

Andy Nolan who has been in front of the California Frank Wild West Show, with the Herbert A. Kline Carnival Co., arrived in Chicago, and favored the Western Bureau of THE NEW YORK CLIPPER with a call Wednesday, 15, on his way to Atlanta, Ga., where he will inaugurate a tour of the Southern States with feature moving pictures. He was looking just the same as ever, full of life and ginger, and expects to make a killing with the movies in Dixieland this Winter.

Andy has a lot of acquaintances in the South, has had much experience in handling moving picture subjects there, and he is enthusiastic over the prospects.

THE COLUMBIA CONCERT.

The bill for Oct. 19 was a thoroughly enjoyable one.

McGee and Reece opened before a black drop, in white costumes, with a dancing act. Mr. McGee did singly an acrobatic dance, vaulting over chairs and in other good leg work. Miss Reece, on her toes, tripped all over the stage, throwing in some high kicks for good measure, and together they made a hurricane finish in a double clog.

Ben Pierce and Miss Alden opened with "What D'ye Mean, You Lost Yer Dog." Mr. Pierce, in a funny female minaret costume, duetted with himself, being heard equally well in his own voice as well as in his falsetto intonation. For "The Good-night Nurse" song, Miss Alden had a grey white cross suit, and Mr. Pierce was gotten up as a right sick invalid. They finished in regular clothes, with a lively tango waltz to good applause.

Bessie Browning, in a black and white trouser gown, sang "Tra-la-la La," then did a rube recitation, also a rube song in an old fashioned hoop skirt. Next she impersonated Eva Tanguay, in white tights, and finished with an excellent Foy imitation, walk, talk and all, to several recalls.

Dorothy Deschelle and company had a little crook sketch, Miss Deschelle impersonating a girl anxious to join a gang of thieves. She is initiated just as the gang, led by a notorious crook, are in danger of being rounded up with the proceeds of a recent robbery. She volunteers to make a get-a-way with the swag, and does so, leaving behind a note to the chief crook, reading "A first class thief always makes a clean get-away." It then dawns on the clever thieves that they have been cleaned by one more clever than they. Miss Deschelle was an ingenuous naive apprentice.

Clara Rackett, Lillian Hoover and Mr. Markey have a neat talking act, the ladies chiming in with the repartee, to the eccentric methods of the young comedian. They sang "Come and Kiss Your Little Baby," and finished with the reproduction of a cabaret dance that created a riot. The ladies dressed well.

Al. Hermann, with his "coon shouting," scored again, and helped to seat the late-comers. He made a comic of "You Did, You Did, You Know Darn Well You Did," by commenting on the Guy sung about. For "Kiss Me Good-Night," he had a "plant" in the orchestra, who was also a good singer. "Ida, Sweet as Apple Cider," he announced as his own original song, made popular for him by another actor, and he repeated the vowels with the usual good effect.

Bankoff and Girlie, here for their third Sunday in five weeks, again whirled and swirled to the usual riotous applause.

Henry and Francis also were a big hit. Mr. Henry's comicalities coming in a good spot. His different styles of dancing were well liked, as was Miss Francis' singing of "With You, Dear;" and their comedy drama. They finished with Henry doing the motions for Miss Francis' final song.

The Emmett Welch company had an act in three sections, opening with his song, "The Heart of the Red, Red Rose," then as a plantation owner, giving the slaves a holiday, he was entertained by a troupe of ten with songs and dances, after which he sang "Honey Lu." A scene on a houseboat and in a cabin gave rise to some darkey melody and showed their effect on an aged negro couple. The finish of this act caused all hands to believe the show was over, but Mr. Welsh rushed out in one, and started the song, "Miss Marie Is Coming Back Home," with a drop representing a railroad car, and the colored passengers singing. For the final song, on baseball, the drop shows a diamond, with the darkey's heads showing from the various positions. The audience pelted the heads with soft baseballs. *Mill.*

OUT OF TOWN NEWS

Charlotte, N. C.—Academy (John L. Crovo, mgr.) "The Conspiracy" Oct. 22. "The Leopard Spots" 23.

PIEDMONT (Ed. G. Gidley, mgr.)—Bills week of 20: Three Muckle Macks, Bernard and Harrington, Florence Rayfield, the Great Richards, Theresa Miller, Three Dixon Sisters, Herman Zeits, and Nederveld's monkeys.

EDISONIA, AMUSEU, OTTOWAY, PRINCESS and THEATO, motion pictures.

NOTES.—The Barnum & Bailey Circus showed here to enormous crowds, 13. There were probably ten thousand people turned away at the afternoon performance.....The Charlotte Fair will open 28. All preparations have been made, and the fair management promises a bigger and a better fair than has ever been held in Charlotte.

New Britain, Conn.—Keeney's (P. S. McMahan, mgr.) for week of Oct. 20 the bill includes: Waltzer Bros., Ethel Quimby and Japanese Dolls, Wixon and Conley, and "Nymphs of the Fountain," and motion pictures.

FOX'S (J. N. Carr, mgr.)—Bill for 20-22: Elizabeth and company, Alling and Freeman, Leon Gurney, Ray and Sunshine, Von Sheldon, "A Day at the Circus," and moving pictures.

RUSSWIN LYCEUM (P. Nickerson, mgr.)—Lyceum Players continue to favor.

SCENIC and BIJOU (Haleby & Edelson, mgrs.)—Motion pictures.

NOTES.—Mrs. Feiber, wife of H. H. Feiber, the well known theatrical man, visited here for a few days last week. She contemplates a big tour in her new automobile.....Keeney's Theatre has also installed Country Store on Wednesday nights, while Fox's has Monday and Thursday nights devoted to that popular card.

New Haven, Conn.—Hyperion (E. D. Eldridge, mgr.) "The Blindness of Virtue" Oct. 20, Gertrude Hoffmann and company 21, Mme. Pavlowa 22, "Peg o' My Heart" 23-25, "The Honeymoon Express" 27, 28; "The Pleasure Seekers" 30-Nov. 1.

POLI'S (Olivers Edwards, mgr.)—Bill week of 20: Vera Michelena, Great Leon, Imhoff, Conn and Coreene; the Berrens, Empire Comedy Four, Jed and Ethel Dooley, Linton and Lawrence, and Meredith and Snoozer.

Bluefield, W. Va.—Elks' Opera House (S. H. Jolliffe, mgr.) "The Shepherd of the Hills" Oct. 20. "The Trail of the Lonesome Pine" 24.

REX (R. S. Wehrle, mgr.)—Motion pictures.

LYRIC (Russell Wehrle, mgr.)—Pictures. This popular young manager, Mr. Wehrle, is offering the most classic entertainment to be found in the city.

VICTORIA (W. Banks, mgr.) — Pictures and vaudeville

NOTES.—West Virginia State Board of Commerce met in Bluefield, 16, 17. On night of 16, a big banquet was given, the banqueters being entertained by a cabaret. The bill included: Bob, Tip and company, Herman Seitz, and the Les Danavas.....The Washington, a new theatre, has opened its doors with motion pictures as the attraction. D. G. Benson is manager.....Local T. M. A. gave a big banquet to its members and visitors, 21, celebrating its second anniversary.

Jersey City, N. J.—Majestic (F. E. Henderson, mgr.) "Little Women," with two special matinees, week of Oct. 20. "The Inner Shrine" follows.

ACADEMY (F. E. Henderson, mgr.)—"Under Two Flags," by the Academy Stock, 20-25. "Alias Jimmy Valentine" next.

BON TON (Ed. W. Cadugan, mgr.)—Variety, moving pictures and new songs.

MONTICELLO (W. D. Eppstein, mgr.)—Variety and moving pictures.

ORPHEUM (Anthony Michel, mgr.)—The bill for week of 20: George Randall and company, Cowan's setters, Rother and Anthony, Jane Wilson, Oxford Trio, Harry Grant, Edgar Atchison Ely and Company, the Dancing Dalys, and photoplays.

Hoboken, N. J.—Gayety (Thos. L. Sheeley, mgr.) the variety offerings last week were appreciated by a large attendance. For week of 20: Mlle. Amazon, O'Neil and Dixon, Clem Bevins and company, the Boys in Blue, Fred Wanda and Emily Stone, Ell Dawson, and Two Luciffers.

EMPIRE (Wm. F. Fitzgerald, mgr.) — Mollie Williams' Company 20-25. The Rosey Posey Girls next.

LYRIC (G. S. Riggs, mgr.)—Variety, moving pictures and songs.

Woonsocket, R. I.—Woonsocket (D. R. Buffington, mgr.) moving pictures and three acts of Sheedy's vaudeville.

SMITH'S.—Moving pictures.

NOTES.—Chas. Pettford has resigned as manager of the Woonsocket, and is succeeded by David R. Buffington.....On Tuesday evening, 21, an Irish minstrel show was given by local amateurs, under the auspices of the I. C. B. U.

Memphis, Tenn. — Lyceum (Frank Gray, mgr.) "A Romance of Billy Goat Hill" Oct. 20, 21.

LYRIC (Benj. M. Stainback, mgr.)—"One Day" week of 19.

ORPHEUM (Max Fabish, mgr.)—Bill week of 20: "More Sinned Against Than Usual," Chief Campolican, Bert Fitzgibbon, La Valera and Melvin Stokes, Killian and Moore, Three Baltus Bros., Edgar Berger, and pictures.

THREE MAJESTICS, AMERICAN, SUBURBAN, PRINCESS, ECHO, QUEEN, COLONIAL, ALAMO, CARROLLTON, PALACE, GEM, ROYAL, JOY, METROPOLITAN, TWO PASTIMES, TWO DAISYS, SAVOY and PEKIN, motion pictures.

Grand Rapids, Mich.—Powers' (Harry G. Sommers & Co., mgrs.) "Little Women" week of Oct. 20, United States Marine Band 30.

MAJESTIC (Orin Stair, mgr.)—"Kindling" 19-22, "The Cost of Living" 23-25, "Where the Trail Divides" week of 26, "A Fool There Was" to follow.

COLUMBIA.—Bill week of 20: The Bellmontes, Caufield and Ashley, Franklin Beattie and company, Brandon, Hurst and company, the Samarnoes, Thurber and Madison, and the Trans-Atlantic Trio.

Battle Creek, Mich.—Post (E. R. Smith, mgr.) "Within the Law" Oct. 26, "Peck's Bad Boy" 27.

BIJOU (Harry Lorch, mgr.)—Bill 19-22: Jerome and Carson, the Bergens, Hendrix's "Belle Isle" company, Gertrude Fiske, and Chick and Chicklets. For 23-25: Boyle Woolfolk's "Buster Brown" tabloid.

McAlester, Okla.—Busby (A. Bert Estes, mgr.) "Polly of the Circus" Oct. 20. "The Missouri Girl" 24, "The Holy City" Nov. 1.

YALE&MAJESTIC (D. A. McDonald, mgr.)—Vaudeville and motion pictures.

DREAMLAND (George Branoner, mgr.) — First run motion pictures, changed daily, to capacity business.

NOTE.—Sells-Floto Circus gave two performances here, to packed tents, 16.

Clarksdale, Miss.—New Clarksdale (Crawley Bros., mgrs.) Coburn's Minstrels Oct. 20, "Little Miss Fix It" Nov. 4.

CACUM'S AIRDOME (Signor Cacum, mgr.)—Motion pictures and vaudeville.

NOTE.—W. I. Swain Stock Co. is showing here under canvas week of Oct. 20.

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"YOU KNOW DARN WELL YOU DID"

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OUT OF TOWN NEWS

Cleveland, O.—Opera House (A. F. Hartz, mgr.) Billy Burke, in "The Amazons," week of Oct. 20. Next week, David Belasco will produce for the first time "The Man Inside," by Roland B. Molineux, with a fine cast. Montgomery and Stone and Elsie Janis, in "The Lady of the Slipper," week of Nov. 3.

COLONIAL (F. Ray Comstock, mgr.)—For week of 20: McIntyre and Heath, in "The Ham Tree." Emma Trentini, in "The Firefly," next. "Within the Law" to follow.

KEITH'S HIPPODROME (H. A. Daniels, mgr.)—Bill week of 20: Jesse L. Laskey's Red Heads, Francis McGlinn and company, Stepp, Goodrich and King, Chas. and Fannie Van, Murphy and Francis, Kathleen Clifford, the Three Alex, McRae and Clegg, and pictures. A concert *de Luxe*, at this theatre, is announced for Sunday, 26, when Mme. Melba and Jan Kubelik will appear in a notable musicale, assisted by Edmund Burke, the Canadian baritone. This concert will virtually inaugurate the local musical season, which promises to surpass those of all former years.

METROPOLITAN (Fred E. Johnson, mgr.)—For week of 20, the Vaughn Glaser's Stock Co., in "In the Palace of the King." "The Rejuvenation of Aunt Mary" week of 27.

PROSPECT (J. W. Lyons, mgr.)—"A Fool There Was" week of 20. "Little Lost Sister" next.

DUCHESS (W. B. Garyn, mgr.)—For week of 20, the Percy Haswell Stock Co. produced for the first time in stock, "Over Night." Next week, "The Greyhound."

CLEVELAND (H. D. Zirker, mgr.)—For week of 20, the Holden Players, in "The Rack." "In the Bishop's Carriage" next.

MILES.—This fine new theatre, situated at the corner of East Ninth Street and Prospect Avenue, will be formally opened 27, at 6.30 P. M., producing continuous high class vaudeville. Tillie Zick, in a new dance act, and six other acts will complete the opening bill. Popular prices will prevail.

PRISCILLA (P. E. Seas, mgr.)—Bill week of 20: Gus Sun's Minstrels, the Four Harmony Troopers, the Abern Bros., Charley Gano, Jerome and Radkin, Frederick and Vernita, and pictures.

STAR (Drew & Campbell, mgrs.)—For week of 20, the Columbia Burlesquers, with Harry L. Cooper and June Mills.

EMPIRE (Geo. Chenet, mgr.)—The Parisian Beauties week of 20.

GORDON SQUARE.—Vaudeville, changed Monday and Thursday.

KNICKERBOCKER (E. N. Downs, mgr.)—For 20 and week another of the Frohman films is seen, in "An Hour Before Dawn," in which Laura Sawyer appears as Kate Kirby. The excellent orchestra, under Spitalny, have done splendid work in this series.

ALHAMBRA (Fred Brant, mgr.)—Among the picture features for week of 20 are: "In the Shadow of the Mountains" and "The Bullet's Mark," with appropriate music by the orchestra and the great Alhambra pipe organ. A novelty vaudeville feature is also given as a special attraction.

OLYMPIA (Fred Brant, mgr.)—Vaudeville, changed twice each week, and photoplays. The Romany Trio, in the Gypsy camp, is the current headliner.

ENGINEERS' HALL.—Beginning 20 and indefinitely, Geo. Kleine's newest picture drama, "The Last Days of Pompeii," will be shown twice daily.

NOTES.—Early in November the Priscilla is to have a "dance week," and manager P. E. Seas is now in New York, where he has booked the Chinese Turkey Trotters and the South American Dancers to feature.....The Colonial is to present the very successful play, "Within the Law," week of Nov. 3.....The Opera House management announces a return engagement of "The Garden of Allah" for week of Nov. 10.

Zanesville, O.—Schultz (W. S. Canning, mgr.) May Robson, in "Mrs. Mat Plummer," Oct. 23; "Little Women" 24, 25; "Damaged Goods" 29, "Within the Law" Nov. 1. Motion pictures on all open dates.

WELLER (E. E. Rutter, mgr.)—Bill 20-22: Le Grange and Gordon, Pete Baker, Helen Page and company, Curry and Riley, and Jasper (thinking dog). For 23-25: Dick McAllister Trio, Kelly and Fern, Jessie Busley's "Miss 318" company, Gus Williams, Holman Bros., and the Kinemacolor pictures.

ORPHEUM (E. R. Harris, mgr.)—The Barrett Players began their ninth week, 20, presenting "Guilty," "The Bank," "The Thief" and "The Girl" for 20-25.

HIPPODROME (Helen Morrison-Lewis, mgr.)—Feature films week of 20 include: "Hard Cash," "Declaration of Independence," "Under the Daisies," "Midnight Message." Business fine.

QUIMBY'S (W. C. Quimby, mgr.)—Henry E. Dixey, in "Chelsea 7750," in motion pictures, 20-21.

GRAND and AMERICAN, motion pictures.

Columbus, O.—Hartman (R. F. Boda, mgr.) May Robson, in "Mrs. Mat Plummer," Oct. 20-22. "Stop Thief" 23-25.

SOUTHERN (J. F. Luft, mgr.)—For week of 20, "Les Miserables," in motion pictures. "Little Women" week of 27.

LYCEUM (Chas. Brown, mgr.)—"Don't Lie to Your Wife" week of 20.

BROADWAY (Wm. James, mgr.)—For week of 20, "A Bachelor's Dream."

KEITH'S (W. W. Prosser, mgr.)—Bill week 20: Lean, Mayfield and Billings, McKay and Ardine, Thos. C. Jackson and company, the Australian Boy Scouts, Burley and Burley, McCormick and Wallace, Burkhart and White, and pictures.

"YOU DID"

Los Angeles, Cal.—Hamburger's Majestic (Oliver Morosco, mgr.) "Officer 666" week of Oct. 19.

MOROSCO (Oliver Morosco, mgr.)—"The Prodigal Parent" week of 19.

MOROSCO'S BURBANK (Oliver Morosco, mgr.)—"Little Miss Brown" week of 19.

AUDITORIUM (L. B. Behymer, mgr.) — Tivoli Comic Opera Co., in "The Chimes of Normandy," 19 and week.

ORPHEUM (Clarence Drown, mgr.)—Bill 20 and week: "The Little Parisienne," with Valerie Serice and company; Hoey and Lee, Carl McCullough, Carl Rossini, Delmore and Light, Twelve Olympia Girls, Buckley's animals, Jack Kennedy and company.

EMPRESS.—Bill 13 and week included: The Seven Bracks, John P. Wade and company, Four Society Belles, Hurst, Watts and Hurst, Charles Gibbs, Le Franc Bros., and Keystone Comedies.

PATAGES' (Carl Walker, mgr.)—Bill 13 and week included: The Summer Girls, Albert Crevalier, Charles King and Virginia Thornton and company, Mus-Art Trio, Marshall Bros., Harry Montell, Aerial Bartlette, De Von Sisters, and Universal animated news pictures.

REPUBLIC (Bob Cunningham, mgr.)—Bill 13 and week included: Armstrong Musical Comedy Company, Leplat, American Trio, Gane and Taylor, the Ritters, Billy Ellwood, and comedy films.

CLUNE'S BROADWAY, motion pictures.

NOTES.

SELMA PALEY, of Los Angeles, played the emotional lead in "The Third Degree," at the Burbank, last week, and next week will be seen in the prima donna role in "The Quaker Girl."

MRS. H. JAFFA'S play, "Playthings," is announced by Mr. Morosco for an early production.

DILLON AND KING, with Maude Amber and the the Ginger Girls, are at the Lyceum.

JACK ABRAMS, the congenial advance agent of the "Officer 666" Co., is one of the most interesting in theatrical gatherings this week.

San Diego, Cal.—Spreckel's (Dodge & Hayward, mgrs.) "The Bird of Paradise" Oct. 19, 20; Julian Eltinge 23-25, Charlotte Walker 26, "Officer 666" 27, 28; Gorgoss 29.

LYCEUM.—The Dowell Stock Co. presents "The Spur of the Moment" week of 20.

SAVOY (Pantages') (S. A. Palmer, mgr.)—Bill for week of 20: Menlo Moore's Summer Girls, James Brockman, Chas. King and company, De Von Sisters, Mus-Art Trio, and Aerial Bartlettes.

EMPRESS (S. & C.) (John M. Cooke, mgr.)—Bill week of 20: John P. Wade and company, Four Society Belles, Hurst, Watts and Hurst, Chas. Gibbs, Le Franc Bros., and Seven Bracks.

PRINCESS (Fred Ruhnow, mgr.)—Vaudeville and pictures.

MAJESTIC.—Vaudeville and pictures.

ISIS (Lloyd Brown, mgr.) — Feature photoplays.

NOTES.—Ethel McMullen, formerly of the Stock Co., joined the "Traffic" company, No. 2, which played the Spreckel's Theatre, Sept. 30-Oct. 4.....The Piccolo Midgets, who are in business here, were given a benefit matinee at the Spreckel's, Oct. 3, which was well patronized. Performers from each theatre bill were loaned, beside other local talent and the Lyceum Company, altogether making a fine bill of eighteen numbers. The Piccolo Midgets also appeared in their boxing act.

Edmonton, Can.—Empire, Harry Fox and Yancsi Dolly scored with their songs, dances and patter Oct. 13-15. Others on the bill were: George Roland and company, in "Fixing the Furnace;" Dave Genaro and Ray Bailey, Armstrong and Clark, Virginia Rankin, the Blank Family, and the Kitaro Four. Fair business. "The Girl from Mumm's," featuring Olive Vail and a chorus of sixteen, was the feature 16-18.

PANTAGES'—Dorothy Allen Davis and company were headliners in "The Redemption," week of 13. Others were: The Juggling Normans, the Romero Family, Katheryne Miley, and Vincent and Raymond.

LYCEUM.—"The Two Orphans," by the Permanent Players, with Grace Aylesworth and Tryna Salndon in the title roles, played to big business week of 13.

NOTES.—Operation of moving picture theatres on Sunday by placing collection plates at the doors in lieu of selling regular admission tickets, is not in violation, directly or indirectly, of the Lord's Day Act in Alberta, according to a majority judgment just handed down by the Supreme Court of the province. The ruling followed proceedings in the case of Grant Churchill, proprietor of the Portola Theatre, who, with three other theatre owners in this city, were fined $40 and costs by Inspector Raven, in the Municipal Court, on the charge of opening the houses on Sundays.....The Five Polmatier Sisters, of New York, where they did concert orchestra and instrumental solo work, have taken up their homes in Edmonton. The quintet includes Helene Polmatier, conceded to be one of the most accomplished women cornettists in America. Lu Seba Polmatier is manager and director of the orchestra.

Toronto, Can.—Princess (B. C. Whitney, mgr.) "Oh! Oh! Delphine" Week of Oct. 20. Stratford-on-Avon Players 27 and week. H. B. Warner follows.

ALEXANDRA (L. Solomon, mgr.)—"The Passing Show" week of 20, "The Whip" 27 and week, "The Purple Road" follows.

GRAND (J. W. Cowan, mgr.)—Thurston week of 20, Thos. E. Shea 27 and week, "The Newlyweds and Their Baby" follows.

SHEA'S (J. Shea, mgr.)—Bill week of 20: Gus Edwards' Song Revue, Newhoff and Phelps, Fisher and Green, Kaufman Bros., Loughlin's dogs, Sprague and McNeece, and Maria Lo's Porcelain.

GAYETY (Thos. R. Henry, mgr.)—American Beauties week of 20, Girls of the Gay White Way follows.

STAR (F. W. Stair, mgr.)—Blanche Baird's Big Show week of 20, Girls from the Follies follows.

MAJESTC (Peter Griffin, mgr.)—Vaudeville and moving pictures.

STRAND (E. Weill, mgr.)—Photoplays and illustrated songs.

NOTES.—Ed. Baker, press agent at the Princess, and John F. Harley, acting manager for Cyril Maude, were both committed for trial 15, on a charge of assulting Hector Charlesworth, dramatic editor of *The Toronto Saturday Night*.....Wm. Holles, of London, England., is here in the interests of the British Canadian Amusement Co. This corporation is arranging for theatres in the principal cities of Canada.

Hamilton, Can.—Grand (A. R. Loudon, mgr.) Stratford-Upon-Avon Players Oct. 20-22, "Mutt and Jeff in Panama" 24, 25, "The Newlyweds" 27, 28, Thurston, the magician, 30-Nov. 1.

TEMPLE (J. G. Appleton, mgr.)—Bill week of 20: Lolo, Albert Perry and company, Fred Dupres, Apdale's animals, Broughton and Turner, Chalk Saunders, Harvey de Vora Trio, and Juggling Barrets.

LYRIC (R. E. Marshall, mgr.)—Bill week of 20: James J. Morrison and company, Swan and Bamford, the Menards, Moore and Moore, Zelland Hunt, May McGowan, and Luola Blaisdell.

NOTE.—George E. Brown, assistant manager of the Princess Theatre, has been appointed manager of the Royal Theatre, both of which are picture houses.

Ottawa, Can.—Dominion (J. F. Clancy, mgr.) the Empire Comedy Four were the feature of the bill here for week of Oct. 13.

FAMILY (Ken. E. Finlay, mgr.)—Vaudeville and motion pictures.

FRANCAIS (Ken. E. Finlay, mgr.)—Tabloids, vaudeville and motion pictures.

RUSSELL (P. Gorman, mgr.)—The Stratford-on-Avon Players presented Shakespearean plays for the early part of last week, to splendid business. This engagement was heralded by the local branch of the Drama League of America, and by the mention made of it by Dr. Edward Howard Griggs, who is giving a series of Shakespearean lectures here.

Peoria, Ill.—Majestic (Henry Sandmeyer Jr., mgr.) George Sidney did a capacity business four days ending Oct. 19. Blanche Ring 21, Hugo B. Koch 22, "Everywoman" 23-25.

HIPPODROME (Seaver Amuse. Co., mgrs.)—This new amusement palace opened 20, with the following strong bill: Powers' elephants, King's Circus, Paul Baumers, Slayman Ali's Wild Moors, Jack Morrisey and company, Hagar and Goodwin, Three Crandalls, Howard's animals, Pierce and Roslyn, and Pia Opera Trio.

ORPHEUM (Nathan & Greenberg, mgrs.)—Bill 19-22: Zira and her leopards, Ethel Whiteside and company, Rice and Cady, the Yoscarys, and Danny Simmons. For 23-25: Nine Pullman Porter Maids, De Adelphia, Weston and Leon, Ted and Uno Bradley, Polzin Bros., and pictures.

DEMPSEY'S (Martin Dempsey, mgr.)—Vaudeville and pictures.

COLUMBIA, DE LUXE, EMPRESS, ILLINOIS, IMPERIAL, LIBERTY, LYCEUM, PRINCESS, ROYAL, SANGAMO and STAR, pictures.

ROUTE LIST

VAUDEVILLE

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Adams, Billy & Edith, Dominion, Ottawa, Can.
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Adjie, Grand, Phila.
Ahearn, Chas., & Co., Anna Held's Show.
Ahern Bros., Priscilla, Cleveland.
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Alvin, Peter H., Keith's, Phila.
Alexander, Bob, Orpheum, Malden, Mass.
Aldro & Mitchell, Empress, Minneapolis.
Aldridge, Arthur, Orpheum, Kansas City, Mo.
Allman & Nevins, Bijou, Savannah, Ga.; Empire, Montgomery, Ala., 27-Nov. 1.
Alber's Polar Bears, Bowdoin Sq., Boston.
Almont & Dumont, Orystal, Milwaukee.
American Dancers (6), Temple, Detroit.
Amazon, Mlle., Gayety, Hoboken, N. J.
Anthony & Ross, Empress, Victoria, Can.
Andrews, Undine, Lincoln Sq., N. Y. C., 23-25.
Apdale's Circus, Temple, Hamilton, Can.
"Arcadia," Keith's, Columbus.
Arthurs (3), Colonial, New Castle, Pa.; Colonial, Erie, Pa., 27-Nov. 1.
Arco Bros., Orpheum, Seattle, Wash.
Armstrong & Clark, Orpheum, Spokane, Wash.
Arenera & Victor, Orpheum, Omaha.
Arcaro, Flavio, American, N. Y. C., 23-25.
Archer & Belford, Grand St., N. Y. C., 23-25.
Arthur & Roy, Delancey St., N. Y. C., 23-25.
Armstrong & Manley, Orpheum, Boston, 23-25.
Armstrong, George, Nixon, Phila.
Ashlyn, Belle, & Co., Empire, Edmonton, Can., 23-25.
Astaire, Fred. & Adele, Globe, Boston.
Athletas (4), Orpheum, San Fran., Cal.
Atkins, Jack, Lyric, Buffalo.
Australian Boy Scouts, Keith's, Columbus.
Aug, Edna, Empress, Spokane, Wash.
Austin & Webb, Empire, Edmonton, Can., 23-25.
Avon Comedy Four, Proctor's, Newark, N. J.
Azard Bros., Keith's, Washington.
Baker, Belle, Orpheum, Bkln.
Bartling, Anita, Keith's, Phila.
Bard, Wilkie, Hammerstein's, N. Y. C.
Bartos (3), Bronx, N. Y. C.; Union Sq., N. Y. C., 27-Nov. 1.
Barry & Wolford, Forsythe, Atlanta, Ga.
Barker, Ethel Mae, Shubert, Utica, N. Y.
Barnes, Gertrude, & Co., Grand, Syracuse, N. Y.
Bards (4), Temple, Rochester, N. Y.
Barth, Lee, National, Boston.
Barton, Sam, Orpheum, Jacksonville, Fla.
Ballo Bros., Empress, Butler, Mont.; Empress, Spokane, Wash., 27-Nov. 1.
Banjophiends (6), Broadway, Detroit.
Barton & Lovera, Broadway, Detroit.
Bartholdi's Birds, Orpheum, Sioux City, Ia.
Baker, Ward, Orpheum, Duluth.
Barry, Halvers & Rome, Grand St., N. Y. C., 23-25.
Bailey, Cliff, Liberty, Bkln., 23-25.
Barnard, Anger & Co., Majestic, Milwaukee.
Barto & Clark, Orpheum, Phila.
Baltus (3), Orpheum, Memphis, Tenn.
Bartlett, Guy, Trio, Orpheum, Altoona, Pa., 23-25.
Bauwers, Paul, Hipp., Peoria, Ill.
Barry, Mr. & Mrs. Jimmie, Keith's, Washington.
Bassalari, Casino, Washington.
"Beauty is Only Skin Deep," Alhambra, N. Y. C.
Be Anos, The, Keith's, Indianapolis.
Beaumont & Arnaut, 5th Ave., N. Y. C.
Berrens, The, Poli's, New Haven, Conn.
Berg Bros., Amsterdam, Holland; Variete, Odeon, Wurzburg, Germany, 27-Nov. 1; Union, Stracesburg, Nov. 3-8.
Beban, George, & Co., Anna Held's Show.
Bernard & Scarth, Empress, Colo. Springs, Colo.
Beers, Leo, Empress, Spokane, Wash.
"Behind the Footlights," Empress, Spokane, Wash.
Belmont & Harl, Empress, Tacoma, Wash.
Bernard & Lloyd, Empress, Minneapolis.
Bell Family, Orpheum, Des Moines.
"Beaux Arts," Orpheum, Winnipeg, Can.
Benway & Dayton, Wm. Todd Show.
Bennett Sisters (5), Yorkville, N. Y. C., 23-25.
Bence, Wm., & Co., Globe, Boston.
Berry, Rose, Globe, Boston.
Benway & Dayton, Waynesboro, Ga.
Berger, Edgar, Orpheum, Memphis, Ten.
Bevins, Clem, & Co., Gayety, Hoboken, N. J.
Bellemontes, The, Columbia, Grand Rapids, Mich.
Beatie, Franklin, & Co., Columbia, Grand Rapids, Mich.
Bispham, David, Keith's, Boston.
Bigelow, Campbell & Rayden, Alhambra, N. Y. C.
Bingham, Amelia, & Co., Maryland, Baltimore.
Big City (4), Orpheum, Memphis, Tenn.
"Big Jim," Empress, Ft. Wayne, Ind.
Bibb & Bibbs, National, N. Y. C., 23-25.
Bijouve, Skaters, Colonial, Norfolk, Va.
Binns, Binns & Binns, Majestic, Milwaukee.
Bison City (4), Wm. Penn, Phila.
Black Bros., Keith's, Phila.
"Blackbirds," Keith's, Toledo, O.
Blank Family, Orpheum, Spokane, Wash.
Black Dots (8), Grand, Phila.
Bloomquest Players, Orpheum, Altoona, Pa., 23-25.
Blaisdell, Luola, Lyric, Hamilton, Can.
Bowers, Walters & Crooker, Keith's, Boston; Bronx, N. Y. C., 27-Nov. 1.
Boises (4), Empire, Swansea, England; Empire, Newport, 27-Nov. 1; Hipp., Tonypandy, 3-8.
Bogdon, Albert E., Keith's, Columbus.
Boylan, Rose & Arthur, Lillian Russell Show.
Bowser, Chas., & Co., Empress, Colo. Springs, Colo.
Boudini Bros., Orpheum, Des Moines.
Bogert & Nelson, Orpheum, New Orleans.
Bollinger & Reynolds, Orpheum, St. Paul.
"Boys in Blue," Gayety, Hoboken, N. J.
Brown, Seymour A., & Co., Bushwick, Bkln.
Bronson & Baldwin, Keith's, Phila.
Brooks, Franklin A., Clinton, Rochester, N. Y.
Brady & Mahoney, Eva Tanguay Show.
Brierre & King, Empress, Sacramento, Cal.
Bracks (7), Empress, San Diego, Cal.
Brown & Newman, Orpheum, Oakland, Cal.
Brads, The, Orpheum, Sioux City, Ia.; Orpheum, Des Moines, 27-Nov. 1.
Bronson & Baldwin, Colonial, N. Y. C.
Brown, Dr., National, N. Y. C., 23-25.
Brower, Walter, Lincoln Sq., N. Y. C., 23-25.
Brown & Warner, Bijou, Bkln., 23-25.
Bragaar Bros., St. James, Boston, 23-25.
Broadway Trio, O. H., Newburg, N. Y., 23-25.
Bradley, Ted & Mo., Orpheum, Peoria, Ill.
Broughton & Turner, Temple, Hamilton, Can.
Brooks & Carlisle, Lyric, Indianapolis.
Bristol's Wonders, Casino, Washington.
Burke, John & Mae, Keith's, Louisville.
Burley & Burley, Keith's, Columbus.
Bush & Engel, Lyceum, Canton, O., 27-Nov. 1.
Burke & Harrison, Empress, Ft. Wayne, Ind.
Bush Bros., Empire, Salem, Mass., 23-25.
Burnham & Irwin, Grand, Syracuse, N. Y.
Byal & Early, Empress, Los Angeles, Cal.
Cameron & O'Connor, Keith's, Boston.
Cabaret (Trio), Keith's, Washington.
Camille's Poodles, Alhambra, N. Y. C.
Cantwell & Walker, Alhambra, N. Y. C.
Canton, Al., O. H., Chatham, Can.
Campbell & Campbell, Orpheum, Vancouver, Can.
Cahill, Wm., Empress, Tacoma, Wash.
Caritons, The, Empire, Edmonton, Can., 23-25.
Carson Bros., Orpheum, New Orleans.
Callahan, Jas., & Co., Greeley Sq., N. Y. C., 23-25.
Cameron, De Witt & Co., Globe, Boston.
Capitaine, Alcide, Majestic, Milwaukee.
Calts Bros., Allegheny, Phila.
Callish, Betty, Keith's, Phila.
Caupolican, Chief, Orpheum, Memphis, Tenn.
Caine Sisters, Lyric, Newark, N. J., 23-25.
Canfield & Ashley, Columbia, Grand Rapids, Mich.
Cavana Trio, Mozart, Elmira, N. Y.
Carlton, Ada, Empress, Cincinnati.
Churchill, Burton & Co., Orpheum, Bkln.
Chung Hwa Comedy Four, Orpheum, Portland, Ore.
Chunns (4), Touring Europe.
Chevriel, Fairmont, Phila.
Cliff, Laddie, Orpheum, Bkln.
Clayton, Una, & Co., Grand, Syracuse, N. Y.
Clifford, Cathleen, Keith's, Cleveland.
Clarke & Dale, Melbourne, Australia, indefinite.
Clark & Turner, Rose Sydell & Johnnie Weber's Co.
Clemo, Great, & Johnson, Barkoot's Show.
Clayton, Drew, Co., Empress, Portland, Ore.
Clarke, Wallace, & Co., Orpheum, Sioux City, Ia.
Claire & Martin, Columbia, Bkln., 23-25.
Clifford, Edith, Academy, Fall River, Mass., 23-25.
Clayton & Lennie, Pantages', Denver.
Clifford, Jack, Nixon, Phila.
Cooper, Joe & Lew, Keith's, Boston.
Conlin, Ray, Keith's, Louisville.
Connelly & Weinrich, Shea's, Buffalo.
Colborn, Jennie, Billy "Swede" Hall Co.
Cotton, Lolo, San Diego, Cal.
"Court By Girls," Empress, Vancouver, Can.; Empress, Victoria, Can., 27-Nov. 1.
"Colonial Minstrel Maids," Grand, Knoxville, Tenn.
Coghlan, Rosalind, & Co., Orpheum, San Fran., Cal.
Collegians (3), Orpheum, Seattle, Wash.
Countiss, Catherine, Orpheum, Omaha.
Conroy & Models, Orpheum, Duluth.
Corelli & Gillette, Orpheum, Minneapolis.
Coakley, McBride & Milo, Delancey St., N. Y. C., 23-25.
Cody, Arthur & Emmy, Orpheum, Boston, 23-25.
Coate & Marguerite, Plaza, N. Y. C., 23-25.
"College Girls," Gordon's Olympia, Boston.
Corbett, Jas. J., Francais, Montreal, Can.
Colvin, Blanche, Proctor's, Newark, N. J.
Conroy & Wilson, Lyric, Newark, N. J., 23-25.
Cowan's Setters, Orpheum, Jersey City, N. J.
Coogan & Cox, Grand, Syracuse, N. Y.
Cressy & Dayne, Keith's, Boston; Keith's, Providence, R. I., 27-Nov. 1.
Crawford, Clifton, Keith's, Washington.
Craig & Williams, Majestic, Johnstown, Pa., 23-25.
Crumbly & Glass, Jones, Bkln., 23-25.
Crandalls, The, Hipp., Peora, Ill.
Cullen Bros., Orpheum, Vancouver, Can.
"Cupid's Syndicate," Empress, Portland, Ore.
Cuby & Splane, Lincoln Sq., N. Y. C., 23-25.
Cutler, Harry, Bijou, Bkln., 23-25.
Curran, Francis, Delancey St., N. Y. C., 23-25.
D'Arno, Grand St., N. Y. C., 23-25.
D'Arcy & Williams, Empress, Winnipeg, Can.
D'Arville, Jeannette, Montreal, Can.
Dailey, Bob, & Co., Bushwick, Bkln.
Dagwell Sisters, Proctor's, Newark, N. J.
Daniels & Conrad, Poli's, Hartford, Conn.
Dale & Boyle, Orpheum, Birmingham, Ala.
"Dancing Violinist," Orpheum, Memphis, Tenn.; Orpheum, New Orleans, 27-Nov. 1.
Davis, Mark, S. & C. Circuit.
Davies Bros., Guy Bros., Minstrels.
"Dance Reveries," Orpheum, San Fran., Cal.
Darrell & Conway, Orpheum, Stockton, Can.
Damerel, Geo., & Co., Orpheum, New Orleans.
"Day at the Circus, A," Washington, Newark, N. J., 23-25.
Dawson, Ell, Gayety, Hoboken, N. J.
Daly's, Dancing, Orpheum, Jersey City, N. J.
Dalton, Frees, Co., Lyric, Indianapolis.
Delmore & Lee, Keith's, Indianapolis.
De Mar, Grace, Keith's, Indianapolis.
Deeley, Ben, & Co., Colonial, N. Y. C.
De Coe, Harry, Grand O. H., Pittsburgh.
De Lisle, Jugling, Temple, Rochester, N. Y.
De Lisle & Vernon, Poli's, Scranton, Pa.
De Vora, Harvey (3), Temple, Hamilton, Can.
Deiro, Orpheum, Montreal, Can.
Delessio Bros., Temple, Detroit.
Demarest & Chabot, Proctor's, Newark, N. J.
De Groote & Langtry, Casino, Charlotte, N. C.
De Noyer, Eddie, Keokuk, Ia., 23-25, Quincy, Ill., 26-29, Galesburg, Ill., 30-Nov. 1.
Derkin's Dogs, Empress, Tacoma, Wash.
Dell'Oro, Luigi, Empress, Ft. Wayne, Ind.
Della, Rosa, & Marcello, Orpheum, Portland, Ore.
De Vine & Williams, Orpheum, Des Moines.
De Trickey, Coy, Columbia, Bkln., 23-25.
Demarest & Doll, Plaza, N. Y. C., 23-25.
Denver Trio, Globe, Boston.
De Witt, Burns & Torrance, Orpheum, Phila.
De Corsia, Ed., & Co., Lyric, Newark, N. J., 23-25.
De Adelphia, Orpheum, Peoria, Ill., 23-25.
De Vere Trio, Temple, Hamilton, Can.
Diamond & Brennan, Keith's, Indianapolis; Keith's, Columbus, 27-Nov. 1.
Dingle & Corcoran, Empress, Sacramento, Cal.
"Diving Nymphs," Empress, Chicago.
Dickinson, "Rube," Orpheum, Kansas City, Mo.
Dietrickx Bros (3), Academy, Fall River, Mass., 23-25.
Diaz, Anita, Keith's, Columbus; Grand O. H., Pittsburgh, 27-Nov. 1.
Dickson, Charles, & Co., Proctor's, Newark, N. J.
Don, Bushwick, Bkln.
Dooley, Jed & Ethel, Poli's, New Haven, Conn.
Dorr, Mary, Empress, St. Paul.
Dolce Sisters, Orpheum, St. Paul.
Dollar Troupe (8), 7th Ave., N. Y. C., 23-25.
Dooley, Bill, Crystal, Milwaukee.
Dolep, Addison, Shea's, Buffalo.
Donohue & Stewart, Cosmos, Washington.
Dressler, Marie, Bronx, N. Y. C.
"Dream of King Herod," Keith's, Portland, Me.
Drew, Chas., & Co., Empress, Cincinnati.
Dresden Dolls (8), Nixon, Phila.
"Dream of King Herod," Keith's, Portland, Me.
Dunne, James, Cosmos, Washington.
Dunbar & Turner, Keystone, Phila.
Durbar, Clarence, Colonial, Norfolk, Va.
Duffy & Lorenz, Orpheum, Bkln.
Dunfee, Josephine, 5th Ave., N. Y. C.
Dupres, Fred, Temple, Hamilton, Can.
Dunedin Troupe, Empress, Seattle, Wash.
Duncan, Dan H., Majestic, Tulsa, Okla., indefinite.
Dubois, W. J., Empress, Victoria, Can.
Dupree & Dupree, Empire, Edmonton, Can., 23-25.
Du-For Trio, Orpheum, St. Paul.
Dudley & Parsons, Globe, Kansas City, Mo.
Dyer, Hubert, & Co., Keith's, Phila.
Eckhoff & Gordon, American, N. Y. C., 23-25.
Edwards, Tom, Touring England.
Edinger & Cooke, Wm. Todd Shows, indefinite.
Eddy Trio, Greeley Sq., N. Y. C., 23-25.
Elizabeth, Mary, Keith's, Boston.
El Rey Sisters, Grand, Syracuse, N. Y.
Elias, Harry, Stetson's "U. T. C.," Eastern Co.
Elwyn, Mr. & Mrs. David, Keith's, Lowell, Mass.; Auditorium, Manchester, N. H., 27-29.
Ellisons (3), Orpheum, Portland, Ore.
Ellis-Nowlan Troupe, Bijou, Bkln., 23-25.
Ellsworth, Henry, & Co., Allegheny, Phila.
Elliott, Belmont & Elliott, Lyric, Newark, N. J., 23-25.
Ely, Edgar Atchinson & Co., Orpheum, Jersey City, N. J.
Elliott & Willison, Empress, Des Moines.
Empire Comedy Four, Keith's, Worcester, Mass.
Emmersons (3), Empress, Butte, Mont.
Emmett, Gracie, & Co., Bijou, Bkln., 23-25.
Emylie Sisters, Allegheny, Phila.
English & Johnson, Poli's, Harford, Conn.
Enrico, Greeley Sq., N. Y. C., 23-25.
Erdman & Rubens, Colonial, Norfolk, Va.
Ernests (3), Touring England.
Ernie & Ernie, Fairmont, Phila.
Ercell, Carmen, Orpheum, Altoona, Pa., 23-25.
Escardos (3), Keith's, Cincinnati.
Eugene, Carl, Troupe, Bijou, Richmond, Va.
Evans, Billy, French's New Sensation Boat Show.
Evans & Vidocq, Empress, Denver.
"Everywife," Empress, Winnipeg, Can.
"Everywoman," Orpheum, Peoria, Ill., 23-25.
Farber Girls, Hammerstein's, N. Y. C.
Fay, Eva, Grand, Syracuse, N. Y.
Fargeon, Herbert & Claribel, Temple, Detroit.
Fatima, Mlle., Hammerstein's, N. Y. C.
Farrell, Marguerite, Lillian Russell Show.
Falke, Sidney, New Amsterdam, West Hoboken, N. J., 23-25.
Fadine, Dompiere Trio, Casino, Washington.
Felix & Barry Girls, Orpheum, Jacksonville, Fla.
Ferguson, Dave, Empress, Chicago.
Fels Trio, Orpheum, Omaha.
Fenton, Marie, Delancey St., N. Y. C., 23-25.
Ferris & Mack, Howard, Boston.
Felix, Nelson, Logansport, Ind, 23-25.
Fisher & Green, Shea's, Toronto, Can.
Fields & Lewis, Lillian Russell Show.
Fisher, Mr. & Mrs. Perkins, Empress, Chicago.
"Fixing the Furnace," Orpheum, Spokane, Wash.
Fiddler & Shelton, Orpheum, St. Paul.
Fitzgibbons, Bert, Orpheum, Memphis, Tenn.
Fiske & McDonough, Cosmos, Washington.
Florentine Singers, Forsythe, Atlanta, Ga.
Florens, Albert, National, Boston.
Flanagan & Edwards, Orpheum, Denver.
Florence Trio, St. James, Boston, 23-25.
Fonds, Mabel, Troupe, Hipp., Kansas City, Mo.
Ford, Johnnie, Eva Tanguay Show.
Foo, Ching Ling, Lillian Russell Show.
Forrest B. Kelly, Empress, Kansas City, Mo.
Fostick, Hume & Thomas, Empress, Cincinnati.
Fox & Dolly, Orpheum, Spokane, Wash.
Fox & Foxie Circus, St. James, Boston, 23-25.
Fostell & Emmett, Saconia, N. H.
Forbes & Bowman, Keith's, Louisville.
Frawley & Hunt, Keith's, Boston.
Friendly, Dan, "Bell Hop" Co.
Francis & Florette, Anna Held's Show.
Francis, Mae, Empress, Denver.
Frey, Henry, Empress, Colo. Springs, Colo.
Franconia Opera Troupe, Empress, Seattle, Wash.
Freeman, Maurice, & Co., Empress, Cincinnati.
Franzeka & Schouten, Orpheum, Los Angeles, Cal.
Frosini, Orpheum, Los Angeles, Cal.
Franklin & Green, Orpheum, Minneapolis.
Francis, Kitty, & Co., Yorkville, N. Y. C., 23-25.
Frederick & Vernita, Priscilla, Cleveland.
Fulgora, Bijou, Savannah, Ga.
"Fun in a Boarding House," Shubert, Bkln., 23-25.
Gallando, Hammerstein's, N. Y. C.
Gardner Trio, Temple, Rochester, N. Y.
Galloway, Louise, & Co., Shea's, Toronto, Can.
Galvin, John & Ella, "Little Miss Mix-Up" Co.
Gallagher & Carlin, Orpheum, Duluth.
Gardner, Grant, Yorkville, N. Y. C., 23-25.
Gano, Chas., Priscilla, Cleveland.
Geiger, John, Bronx, N. Y. C.
George, Edwin, Colonial, N. Y. C.
Germaine, Herbert, Trio, Poli's, Hartford, Conn.
Gerard, Empress, San Fran., Cal.
Geary, Arthur, Empress, St. Paul.
Genaro & Bailey, Orpheum, Spokane, Was.
Georges (2), Shubert, Bkln., 23-25.
Gillen, Eddie, Panama Canal Show. White City, Chicago.
Gibbs, Chas., Empress, San Diego, Cal.
"Girls and the Jockey," Empress, Denver.
Gilmore & Castle, O. H., Newburg, N. Y., 23-25.
Glockers, The, Keith's, Washington.
Glaser, Lulu, & Co., Orpheum, San Fran., Cal.
Goldberg, R. L.,

THE ANGLO-AMERICAN EXPOSITION IN LONDON NEXT YEAR

TO CELEBRATE THE CENTENARY OF PEACE AND PROGRESS IN THE UNITED STATES AND UNITED KINGDOM

WILL RECEIVE APPLICATIONS FOR CONCESSIONS FROM THE BEST ATTRACTIONS IN THIS COUNTRY THROUGH ITS

AMERICAN EXECUTIVE OFFICES, Woolworth Building, New York

Hurst, Brandon, Co., Columbia, Grand Rapids, Mich.
Hyatt & Le Nore, Grand, Paris, Ky.
Idanias (5), Bushwick, Bkln.
Imhoff, Conn & Coreene, Poli's, New Haven, Conn.
Imperial Comedy (4), Grand St., N. Y. C., 23-25.
Inglias & Beading, Colonial, Erie, Pa.
"In 1999," Empress, Tacoma, Wash.
Ioleen Sisters, Bronx, N. Y. C.
Ismed, Orpheum, Harrisburg, Pa.
Jackson, Thos., & Co., Keith's, Columbus.
Jarvis & Harrison, Lyric, Newark, N. J., 23-25.
Jefferson, Joseph, & Co., Orpheum, Bkln.
Jennings & Smith, Forsythe, Atlanta, Ga.
Jenkins & Covert, Lincoln Sq., N. Y. C., 23-25.
Jerome & Raikin, Priscilla, Cleveland.
Jones & Sylvester, Orpheum, Harrisburg, Pa.
Johnstons, Musical, Coliseum, Glasgow, Scotland; Palace, Carlisle, England, 27-Nov. 1; Liverpool Olympia, 3-8.
Johnson & Goldsmith, Lyric, Buffalo.
"Just Half Way," Shubert, Utica, N. Y.
Jungman Family, Orpheum, Oakland, Cal.
Kaufman Bros., Shea's Toronto, Can.
Kaufman, Reba & Ines, Paris, France, indefinite.
Karno's London Club, Empress, Los Angeles, Cal.
Kelly & Pollock, Temple, Rochester, N. Y.
Kelly & Mack, Century, Los Angeles, Cal.
Kelly & Kelly, Shawmut, Roxbury, Mass., 23-25; Huntington Ave., Boston, 27-29.
Kennedy & Kramer, Majestic, Johnstown, Pa.
Kelly & Galvin, Empress, San Fran., Cal.
Kelso & Leighton, Empress, Seattle, Wash.
Kenyon, Calan & Brooks, Broadway, Detroit.
Kent, S. Miller, & Co., Orpheum, Seattle, Wash.
Ketaro (4), Orpheum, Spokane, Wash.
Kennedy & Rooney, Orpheum, Winnipeg, Can.
Kelsey, Karl F., Plaza, Buffalo; Grand, Bradford, Pa., 27-Nov. 1.
Kenny & Hollis, American, N. Y. C., 23-25.
Keogh, Mary, Francais, Montreal, Can.
Kitamura Japs, Keith's, Lowell, Mass.
Kidder, Katherine, & Co., Orpheum, Portland, Ore.
Kid Kabaret, Orpheum, Kansas City, Mo.
"King for a Night," Yorkville, N. Y. C., 23-25.
Killian & Moore, Orpheum, Memphis, Tenn.
King's Circus, Hipp., Peoria, Ill.
Kipp & Kippy, Majestic, Elmira, N. Y.
Kincades, The, Cosmos, Washington.
Klare, Katherine, Broadway, Detroit.
Kluting's Animals, Orpheum, San Fran., Cal.
Knowles & White, O. H., Newburg, N. Y., 23-25.
Knapp & Cornalla, Lyric, Athol, Mass.
Knowles, Joe, Keith's, Portland, Me.
Koch, Hugo B., Orpheum, Peoria, Ill., 23-25.
Kramer & Morton, Maryland, Baltimore.
Lancton, Lucier & Co., Alhambra, N. Y. C.
Lawton, Maryland, Baltimore.
Lasky's Red Heads, Keith's, Cleveland.
Laube, Max, Orpheum, Montreal, Can.
Laughlin's Dogs, Shea's, Toronto, Can.
La Van Trio, Temple, Detroit.
La Blanche, Lillian, Great Patterson Shows.
La Booth, Louise, Princess, Nashville, Tenn.; Majestic, Chattanoogs, Tenn., 27-Nov. 1.
La Toy Bros., Orpheum, Winnipeg, Can.; Orpheum, Regina, Can., 27-29; Orpheum, Calgary, 30-Nov. 1.
La France Bros., Empress, San Diego, Cal.
La Somnambule, Empress, Colo. Springs, Colo.
Lambert & Ball, Orpheum, Oakland, Cal.
Langdons, The, Orpheum, Oakland, Cal.
Lane & O'Donnell, Orpheum, Salt Lake City, U.
"Lawn Party, The," rpheum, Stockton, Can.
Lawrence, Al., National, N. Y. C., 23-25.
La Vine, Cimeron Co., Fulton, Bkln., 23-25.
Lambert, Frank H., Rochester, N. Y.; Syracuse, N. Y., 27-Nov. 1.
Lambardi Opera Co., Grand Phila.
Larkins & Pearl, Francais, Montreal, Can.
La Valera & Stokes, Orpheum, Memphis, Tenn.
Leitzel & Jeannette, Alhambra, N. Y. C.
Lewis & Doty, Keith's, Louisville.
Leonard & Russell, Temple, Rochester, N. Y.
Le Roy, Wilson & Tom, Poli's, Scranton, Pa.
Le Boniti, 5th Ave., N. Y. C.
Le Roy, Talma & Bosco, Shea's, Buffalo.
Le Grohs, The, Shea's, Buffalo.
Leon, Great, & Co., Poli's, New Haven, Conn.
Les Frimini Co., Seattle, Wash., indefinite.
Levey, Ethel, Palace, N. Y. C.; Maryland, Baltimore, 27-Nov. 1.
Lee Bros., Empress, Los Angeles, Cal.
Lelands, The, Empress, Denver.
Lester Trio, Orpheum, Vancouver, Can.
Lewis & Norton, Orpheum, Vancouver, Can.
Leonard & Louie, Empress, Ft. Wayne, Ind.
Les Yost, Orpheum, Kansas City, Mo.
Levy, Bert, Orpheum, Duluth.
Leonard & Whitney, Empire, Salem, Mass., 23-25.
Leonardt, Al., New Amsterdam, West Hoboken, N. J., 23-25.
Lewis & Chapin, National, Boston.
Levolos, The, Crystal, Milwaukee.
Lewis (4), Nixon, Phila.
Le Van Trio, Temple, Detroit.
Leonard & Alvin, Lyric, Buffalo.
Le Count, Bessie, Lyric, Indianapolis.
Linton & Lawrence, Poli's, New Haven, Conn.
Lilie, Carrie, Majestic, Paterson, N. J., 27-29; Taylor, Trenton, 30-Nov. 1.

LIBBEY and TRAYER

"The act is a real novelty, singing and talking specialty, which is very appropriate for any bill."
"Ollo" in CLIPPER, Oct. 26, 1912.

Lichter, Baron, Empress, Salt Lake City, U.
"Little Parisienne," Orpheum, Los Angeles, Cal.
Linder, Max, & Co., Hartford, Hartford, Conn.
Lloyd & Whitehouse, Orpheum, Duluth.
Lloyd, Hugh, Olympia, Boston.
Lolo, Temple, Hamilton, Can.
Lo, Marie, Shea's, Toronto, Can.
Lorch Family, Empire, Holborn, London.
"Louis' Christmas," Empress, Butte, Mont.
Lowe, Adelyne, & Co., Empress, Spokane, Wash.
Lowrie & Gardner, Empress, Victoria, Can.
Lowe & De Marle, Orpheum, Portland, Ore.
Lorna & Toots Pounds, Orpheum, Omaha.
Lorraine & Burks, Orpheum, Stockton, Can.
Lorenz, Albert, National, Boston.
Loro & Payne, Keith's, Lowell, Mass.
Love & Wilbur, Colonial, N. Y. C.
Lucca, Luciano, Empress, Colo. Springs, Colo.
Lyons & Yosco, Orpheum, Winnipeg, Can.
Mann, Sam, & Co., Keith's, Indianapolis.
Marie, Dainty, Maryland, Baltimore.
Macart & Bradford, Temple, Rochester, N. Y.
Majestic Musical Four, Poli's, Scranton, Pa.
Marelle, Enig, Empress, Des Moines, Ia.; Orpheum, Topeka, Kan., 27-Nov. 1.
Mardo & Hunter, Bowdoin Sq., Boston; Keith's, Portland, Me., 27-Nov. 1.
MacDonald, Dr., Crystal, Milwaukee; Miles, Detroit, 27-Nov. 1.
Maxwell, Harvey, & Wheeler Sisters, Billy Allen M. C. Co.
Maguire, H. S., Hipp., Thornley, Eng.; Pavilion, Blaydon-on-Tyne, 27-Nov. 1; Boro', Wallsend-on-Tyne, 3-8.
Malvern Troupe, Empress, Salt Lake City, U.
Manning & Ford, Empress, Kansas City, Mo.
Max's Circus, Empress, Kansas City, Mo.
Mayo, Louise, Empress, Butte, Mont.
Martini & Maxmillian, Empress, Butte, Mont.
Maglin, Eddy & Roy, Orpheum, Vancouver, Can.
Mack & Orth, Orpheum, San Fran., Cal.
Maybew & Taylor, Orpheum, Denver.
Mack & Atkinson, City, Brockton, Mass., 23-25.
Macks (2), Empire, Paterson, N. J.
Mack, Andrew, Empire, Paterson, N. J.
Madden & Fitzpatrick, Hammerstein's, N. Y. C.
Marks, Abe, & Co., Olympia, Boston.
Marshalls, The, Bowdoin Sq., Boston.
Marguerite, Keystone, Phila.
Ma Belle, Mlle., Proctor's, Newark, N. J.
MacAvoy & Brooks, Greely, Portland, Me.
Makiro, The Great, & Co., Greely, Portland, Me.
Marco Twins, Appola, Mannheim, Germany, Nov. 1-15; Union, Strassburg, Germany, 16-30.
McConnell & Simpson, Keith's, Washington.
McGreeveys, The, Keith's, Indianapolis.
McKay, Winsor, Hammerstein's, N. Y. C.
McGivney, Owen, Bronx, N. Y. C.
McRae & Clegg, Keith's, Cleveland.
McGinn, Francis, & Co., Keith's, Cleveland.
McKay & Ardine, Keith's, Columbus.
McMahon & Chappelle Girls, Shea's, Buffalo.
McAvoy, Dan F., Hagenbeck & Wallace Circus.
McDonald, Jas. P., Empress, Milwaukee.
McLallen, Carson, Orpheum, Los Angeles, Cal.
McDonough, Ethel, Orpheum, Salt Lake City, U.
McFarland, Marie & Madam? Empire, Edmonton, Can., 23-25.
McAleavy, Marvels, Globe, Boston.
McMillan, Lida, & Co., Colonial, Norfolk, Va.
McDonald, Dr., Crystal, Milwaukee.
McGowan, May, Lyric, Hamilton, Can.
Merkle Sisters (4), Orpheum, Bkln.
Melrose, Bert, Keith's, Washington.
Mendelsohn (4), Union Sq., N. Y. C.
Metropolitan Dancers, Keith's, Louisville.
Melville & Higgins, Colonial, N. Y. C.
Mercedes, Grand O. H., Pittsburgh; Keith's, Columbus, 27-Nov. 1.
Meredith & Snoozer, Poli's, New Haven, Conn.
Columbia, New Castle, Pa., 27-Nov. 1.
Melody Boys (5), Bijou, Savannah Ga.
Medlin, Felber & Towne, Empress, Los Angeles, Cal.
Melnotte Twins, Empress, Salt Lake City, U.
Merry Youngsters (5), Empress, Salt Lake City, U.
Merian's Dogs, Empress, Minneapolis.
Meyer, Hyman, Empire, Edmonton, Can., 23-25.
Merrill, Sebastian Troupe, Empire, Paterson, N. J.
Menards, The, Lyric, Hamilton, Can.
Metz & Metz, Greely, Portland, Me.
Miles, Homer, & Co., Grand O. H., Pittsburgh.
Miller & Mack, Proctor's, Newark, N. J.
Michelena, Vera, Poli's, New Haven, Conn.
Mischief Makers (7), Hudson, Union Hill, N. J.
Minstrel (Four), Bijou, Quincy, Ill.; Majestic, Bloomington, Ill., 27-Nov. 1.
Millers, Juggling, Orpheum, Salt Lake City, U.
Milton & De Long Sisters, Orpheum, Stockton, Can.
Milren, Yorkville, N. Y. C., 23-25.
Military Maids & Stewart, Liberty, Bkln., 23-25.
Minstrel Maids, Olympia, Boston.
Milloy & Mackey, Broadway, Detroit.
Miller & Lyles, Keith's, Portland, Me.
Miller, Moore & Peters, Majetic, Elmira, N. Y.
Miller & Vincent, Mozart, Elmria, N. Y.
Morgan, Bailey & Morgan, Orpheum, Bkln.
Mori Bros. (3), Orpheum, Bkln.
Montambo & Wells, Keith's, Providence, R. I.
Mowatts (5), Union Sq., N. Y. C.
Morris & Allen, Forsythe, Atlanta, Ga.
Moore & Littlefield, Temple, Detroit.
Morandinis, The, Empress, St. Paul.
Morton, James J., Orpheum, Portland, Ore.
Montgomery, Marshall, Orpheum, Winipeg, Can.
Moffatt-Clare Trio, Greeley Sq., N. Y. C., 23-25.
Moore, Snitz, & Co., Fulton, Bkln., 23-25.
Morgan & Betty, Liberty, Bkln., 23-25.
Mozarts, The, City, Brockton, Mass., 23-25.
Moscrop Sisters, Shubert, Bkln., 23-25.
Morris, Wm., & Co., St. James, Boston, 23-25.
Moore, Tom & Stacia, Howard, Boston.
"Mother Goose Girls," Francais, Montreal, Can.
"More Sinned Against Than Usual," Orpheum, Memphis, Tenn.
Moore & Mariot, Lyric, Newark, N. J., 23-25.
Morrisey, Jack, & Co., Hipp., Peoria, Ill.
Moore & Moore, Lyric, Hamilton, Can.
Morrison & Co., Lyric, Hamilton, Can.
Morrissey & Hackwitt, Mozart, Elmira, N. Y.
Murphy & Francis, Keith's, Cleveland.
Murphy, Mr. & Mrs. Mark, Sheridan Sq., Pittsburgh; Wheeling, W. Va., 27-29.
Musketeers (3), Empress, Chicago.
Mullen & Coogan, Orpheum, Los Angeles, Cal.
Muller, Gene, Trio, Orpheum, Des Moines.
Muriel & Frances, Orpheum, Duluth.
Munsey, Edna, Orpheum, Winnipeg, Can.
Myrtle & Daisy, Shubert, Utica, N. Y.
Nash, Julia, & Co., Bronx, N. Y. C.
Nagyfys, The, Empress, Sacramento, Cal.
"Nature's Nobleman," Empress, Victoria, Can.
Nana & Alexis, Liberty, Phila.
"Neptune's Garden," Alhambra, N. Y. C.
Nevins & Erwood, Keith's, Toledo, O.
Newhoff & Phelps, Shea's, Toronto, Can.
Nethersole, Olga, & Co., Keith's, Phila.; Colonial, N. Y. C., 27-Nov. 1.
Nelsons (6), Eva Tanguay Show.
Neary & Miller, Broadway, Detroit.
Neber & Kappel, American, N. Y. C., 23-25.
Neff & Starr, Fulton, Bkln., 23-25.
Newcomb, Carolyn, Shea's, Buffalo.
Neary, Jack, Hartford, Hartford, Conn.
Nell & Wamsley, Temple, Detroit.
"Night in a Police Station," Empress, Minneapolis.
"Night at the Baths," Empress, St. Paul.
Nichols, Nellie, Orpheum, San Fran., Cal.
"Night with the Sculptors," Orpheum, Boston, 23-25.
"Night at the Movies," National, Boston.
Nick's Skating Girls, Keith's, Boston.
Niblo & Spencer, Bowdoin Sq., Boston.
Norworth, Jack, & Co., Keith's, Cincinnati.
Nosses, Musical (5), Eva Tanguay Show.
Nonnette, Orpheum, Omaha.
Norton, Ed., Keith's, Portland, Me.
North & West, Greely, Portland, Me.
Nugent, J. C., & Co., Orpheum, Salt Lake City, U.
O'Donnell, C. H., & Co., Shea's, Buffalo.
O'Farrells, The, Ringling Bros.' Show.
O'Brien & Lear, Empress, Portland, Ore.
O'Neil, Doc, Proctor's, Newark, N. J.
O'Neil & Dixon, Gayety, Hoboken, N. J.
Oddone, City, Brockton, Mass., 23-25.
Olcott Chas., Wm. Penn, Phila.
"Old New York," Met. O. H., Phila., 23-25.
Old Soldier Fiddlers, Orpheum, Birmingham, Ala.
Olando Operatic Trio, Eva Tanguay Show.
Old Veterans (5), Empress, Seattle, Wash.
Oliver, Clarence, Empress, Portland, Ore.
Olivatti Troubadours, Fulton, Bkln., 23-25.
Onaip, Met. O. H., Phila.
"On the School Playground," Poli's, Scranton, Pa.
O'Neil, Doc., Proctor's, Newark, N. J.
Orville & Frank, Empress, Seattle, Wash.
Orpheus Comedy (4), Crystal, Milwaukee.
Orford's, Elephants, Majestic.
Ott, Sadie, Empire, Paterson, N. J.
Overman, Lynn, & Co., Forsythe, Atlanta, Ga.
Owen, Gary, & Co., Eva Tanguay Show.
Oxford Quartette, Pantages', Seattle, Wash.; Pantages', Vancouver, Can., 27-Nov. 1.
Oxford Trio, Orpheum, Jersey City, N. J.
Panzer Duo, 5th Ave., N. Y. C.
Panlham Team, Dominion, Ottowa, Can.
Payne, Nina, Empress, San Fran., Cal.
Parry, Charlotte, Orpheum, Oakland, Cal.
Parisian (4), Orpheum, Salt Lake City, U.
Pals (4), Allegheny, Phila.
Palmer, Frank Keith's, Lowell, Mass.
Peitro, Bushwick, Bkln.
Peers, The, Bushwick, Bkln.
Perry, Albert, & Co., Temple, Hamilton, Can.
Fettit Family, Grand St., N Y. C., 23-25.
Pepper, H. L., Majestic, Tulsa, Okla., indef.
Perry Minstrel Girls, Montauk, Passaic, N. J., 24-26; Hudson, Union Hill, N. J., 27-Nov. 1.
Phina & Picks, Orpheum, Sioux City, Ia.
Phillips & White, Majestic, Milwaukee.
Phillips, Mondane, Lyric, Buffalo.
Pianobugs, Lincoln Sq., N. Y. C., 23-25.
Pingree, Helen, & Co., O. H., Newburgh, N. Y., 23-25.
Pino, Joe, Howard, Boston.
Pike & Calan, Francais, Montreal, Can.
Pierce & Roslyn, Hipp., Peoria, Ill.
Picard's Seals, Lyric, Indianapolis.
Pia Opera Trio, Hipp., Peoria, Ill.
Pollard, Empress, Tacoma, Wash.
Pollock, Milton, & Co., Orpheum, Kansas City, Mo
Pomeroy, Grace, National, Boston.
Porto Rico Girls, Orpheum, Altoona, Pa., 23-25.
Polzin Bros., Orpheum, Peoria, Ill., 23-25.
Powers' Elephants, Hipp., Peoria, ill.
Pounds, Lorna & Toots, Orpheum, Omaha.
Powers & Wilson, Casino, Washington.
Pringle & Allen, Empress, Los Angeles, Cal.
Price & Price, Empress, Chicago.
Price & Major, Grand O. H., Dubuque, Ia.
"Purple Lady," Bijou, Richmond, Va.
"Punch, The," Liberty, Bkln., 23-25.
Pullman Porter Maids (9), Orpheum, Peoria, Ill., 23-25.
Queer & Quaint, Dutchess, Poughkeepsie, N. Y.; Colonial, Albany, N. Y., 27-Nov. 1.
Ramsdell Trio, Bushwick, Bkln.
Raymond & Caverly, Bushwick, Bkln.
Rajah, Grand O. H., Pittsburgh.
Raffayette's Dogs, Orpheum, Montreal, Can.
Rayno's Dogs, Bijou, Savannah, Ga.
Ray, John & Ella, Garrick, Wilmington, Del.
Ranf, Claude, O. H., York, Pa., 23-25; Orpheum, Altoona, 27-29.
Rankin, Virginia, Orpheum, Spokane, Wash.
Ravenscroft, Charlotte, Orpheum, Denver.
Rameses, Orpheum, Kansas City, Mo.
Raymonds, Delancey St., N. Y. C., 23-25.
Ranahaw, Jimmie, Globe, Boston.
Raynor, Ruth, Players, Orpheum, Phila.
Rawls & Von Kaufman, Allegheny, Phila.
Randall, Geo., & Co., Orpheum, Jersey City, N. J.
Ray & Hillard, Keith's, Lowell, Mass.
Radcliffe, Minnie, Shea's, Buffalo.
Reisner & Gores, Poli's, Hartford, Conn.
Reno, Geo. B., & Co., Garrick, Wilmington, Del.
Reilly, Johnnie, Majestic, Macon, Ga.
Readings (4), Empress, Kansas City, Mo.
Redford & Winchester, Orpheum, Denver.
Reynard, Ed. F., Orpheum, New Orleans.
Reynolds, Mr. & Mrs., Orpheum, Boston, 23-25.
Redding, Francesca, & Co., Gayety, Hoboken, N. J.
Richards, Chris, Keith's, Indianapolis.
Rio Bros (4), Touring England.
Rice, Sully & Scott, Orpheum, Portland, Ore.
Richberg's Jap Dolls, McKinley Sq., N. Y. C.; Liberty, Phila., 27-Nov. 1.
Ricci Trio, Bowdoin Sq., Boston.
Ritchie, Adele, Colonial, Norfolk, Va.
Rivoli, Orpheum, Phila.
Richmann & Mann, Lyric, Buffalo.
Rosaires, The, Keith's, Toledo, O.
Rolandow Bros., Proctor's, Newark, N. J.
Royal Pekinese Co. (8), Anna Held's Show.
Ross & Ashton, Empress, Seattle, Wash.
Rosine, Carl, & Co., Orpheum, Los Angeles, Cal.
Rogers, Will, Orpheum, Omaha.
Rooney & Bent, Orpheum, St. Paul.
Robins, Orpheum, Minneapolis.
Roberty, Lena, Met. O. H., Phila.
Rose, Harry, Plaza, N. Y. C., 23-25.
Ross & Fenton, Majestic, Milwaukee.
Rose & Tinsman, Liberty, Phila.
Rother & Anthony, Orpheum, Jersey City, N. J.
Rogers, Will, Orpheum, Omaha.
Ruegger, Elsa, Orpheum, Salt Lake City, U.
Rush Ling Toy, Lyric, Buffalo.
Russian Dancers (6), Columbia, Grand Rapids, Mich.
Ryan & Lee, Empress, Denver.
Ryan & Richfield, Orpheum, Boston.
Sansone & Delilih, Keith's, Cincinnati.
Saunders, Chalk, Temple, Hamilton, Can.
Savoys, The, Hipp., Chicago; Columbia, Grand Rapids, Mich., 27-Nov. 1.
Saxons, Musical, O. H., New Castle, Ind., 23-25.
Santell, Great, Touring England.
Sandwine, Kate, Empress, Winipeg, Can.
Saharet, Orpheum, Stockton, Can.
Sanford, Jere, Empire, Salem, Mass., 23-25.
Savoy & Brennan, St. James, Boston, 23-25.
Savo, Hammerstein's, N. Y. C.
Saunders & Von Kuntz, Met. O. H., Phila.
Saronsky, Bowdoin Sq., Boston.
"School Playground," Poli's, Scranton, Pa.
Schreck & Percival, Empress, San Fran., Cal.
"Scenes from Grand Opera," American, N. Y. C., 23-25.
Schrode & Mulvey, Lyric, Hoboken, N. J., 23-25.
Schrode & Chappelle, Lyric, Indianapolis.
Seldon's, Paul, Venus, Colonial, N. Y. C.
Seballos & Desmond, Maryland, Baltimore.
Semon, Chas., Temple, Detroit.
Sexton, Alsey, Broadway, Detroit, 27-Nov. 1.
Seymonis Family, Fairmont, Phila.
Sheridan, Frank, & Co., Keith's, Providence, R. I.
Shirley, Eva, Alhambra, N. Y. C.
Sherman, Van & Hyman, Hammerstein's, N. Y. C.
Sharp, Mort, Empress, Kansas City, Mo.
Shilling, William, & Co., Pantages', Denver.
Sharon, Rose, Bowdoin Sq., Boston.
Sherman & De Forest Co., Palace, Hazelton, Pa.
Simms, Willard, & Co., Orpheum, Montreal, Can.

WILLIAM SISTO

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Sidney & Townley, Orpheum, Stockton, Can.
Silver & Duval, Howard, Boston.
Siddins, Earle, Trio, Family, Port Jervis, N. Y., 23-25; Gem, E. Boston, 27-29; Orpheum, New Bedford, Mass., 30-Nov. 1.
Skating Bear, Keith's, Louisville.
Skatelles, The, Loew's, New Rochelle, N. Y.
Skelly, James, Lyric, Vincennes, Ind.; Majestic, Paris, Ill., 27-Nov. 1.
Sloan, Blanche, Proctor's, Newark, N. J.
Sloman Players, Eva Tanguay Show.
Slemon, Fredrika, & Co., Wm. Penn, Phila.
Smiths, Aerial, Touring Europe.
Smith, Voelk & Cronin, Empress, Victoria, Can.
Smalley, Ralph, Orpheum, Seattle, Wash.
Smith, Willie, Grand St., N. Y. C., 23-25.
Smith, Cook & Brandon, Orpheum, Phila.
Snyder & Hallo, Empress, Portland, Ore.
"Snap Shots," Empress, Milwaukee.
Snyder & Buckley, Delancey St., N. Y. C., 23-25.
Snyder's Serenaders, Bowdoin Sq., Boston.
Sneeden & Harvey, Liberty, Phila.
Soanes, Musical, Forsythe, Atlanta, Ga.
Song Revue, Shea's, Toronto, Can.
Society Girls (4), Empress, San Diego, Cal.
"Song Birds," Orpheum, Los Angeles, Cal.
Spencer & Williams, Keith's, Providence, R. I.
Sprague & McNeece, Shea', Toronto, Cans.
"Spirit Paintings," Empress, Tacoma, Wash.
Spiegel & Dunn, Bowdoin Sq., Boston.
Stan Stanley Trio, Orpheum, Bkln.
Stepp, Goodrich & King, Keith's, Cleveland.
Stewart Sisters & Escorts, Hammerstein's, N. Y. C.
Stevens, Edw., & Co., Dominion, Ottowa, Can.
Story, Belle, Temple, Detroit.
Stanleys, The, Poli's, Hartford, Conn.
Starrett, Howard S. Jr., Ziegfeld Follies Co.
Stedman, Al. & Fannie, 7th Ave., N. Y. C., 23-25.
Stoddard, Marie, Greeley Sq., N. Y. C., 23-25.
Stafford, Frank, & Co., Empire, Paterson, N. J.
Stone, Harry, & Co., Academy, Fall River, Mass.
Steele, Ted & Clare, New Amsterdam, West Hoboken, N. J., 23-25.
Stroud Trio, New Amsterdam, West Hoboken, N. J., 23-25.
Stevens, Paul, National, Boston.
Story, Will, & Co., Fairmont, Phila.
Stirk, Elsa, Nelson, Logansport, Ind., 23-25.
Suratt, Valeska, & Co., Colonial, N. Y. C.
Sutton, Larry, Lyndon's Big Show.
Sumam, Princess, Stone O. H., Binghamton, N. Y., 23-25; Orpheum, Wheeling, Va., 27-29.
Sutton & Caprice, "Liberty Girls" Co.
Sullivan, Arthur, & Co., Broadway, Detroit.
Sullys (5), Orpheum, Sioux City, Ia.
Sutton, McIntyre & Sutton, Orpheum, Stockton, Can.
Sully & Phelps, O. H., Rockland, Mass.; O. H., Marlboro, Mass., 27-Nov. 1.
Sun's, Gus, Minstrels, Priscilla, Cleveland.
Swor & Mack, Orpheum, San Fran., Cal.; Orpheum, Oakland, Cal., 27-Nov. 1.
Swan & Bambard, Lyric, Hamilton, Can.
Symonds, Jack, Shubert, Bkln., 23-25.
Sweatman, Wilbur, Hammerstein's, N. Y. C.
Sylphones, The, Globe, Boston.
Taylor, Eva, & Co., Keith's, Cincinnati.
Tannen, Julius, Maryland, Baltimore.
Tambo & Tambo, Touring England.
Tate's "Motoring," Colonial, Norfolk, Va.
Tango Duo, Nixon, Phila.
Tempest, Florence, & Co., Poli's, (New Haven, Conn.
Teuny & Allen, Cumberland, Brunswick, Me.
Ten Eyck & Wiley, National., N. Y. C., 23-25.
Thornton, Jas. J., Alhambra, N. Y. C.

THURBER & THURBER

MOST UP-TO-DATE COMEDY ACT.
European Tour.

Thornton & Corlew, Columbia, Bkln., 23-25.
Thurber & Madison, Columbia, Grand Rapids, Mich.
Tighe, Harry, & Co., Colonial, N. Y. C.
Tina Madame, Orpheum, Seattle, Wash.
Tiffany, Rose, & Co., Liberty, Phila.
Toy, Rush Ling, Lyric, Buffalo, N. Y.
"Top o' the World Dancers," 7th Ave., N. Y. C., 23-25.
Toomer & Hewins, Delancey St., N. Y. C., 23-25.
Tobin, Greely, Portland, Me.
Trix, Helen, Orpheum, New Orleans.
Travers, Roland, & Co., Empire, Paterson, N. J.
Troubadours (3), Hipp., Empress, Joplin, Mo., 23-25.
"Trainer, The," Empress, Sacramento, Cal.
Trovallo, Liberty, Phila.
Trovato, Keith's, Phila.
Trans-Atlantic Trio, Columbia, Grand Rapids, Mich.
Travers, Belle, Olympic, Newport News, Va.
Tucker, Sophie, Poli's, Hartford, Conn.
Tumbling Arabs (7), Eva Tanguay Show.
Turner, Beatrice, Grand St., N. Y. C., 23-25.
Turner, Baby Alice, Liberty, Bkln., 23-25.
Turpins, The, Fairmont, Phila.
Tyler, St. Clair Trio, Pantages', Denver.
Tyrolean Troubadours, National, Boston.
Types (3), Wm. Penn, Phila.
Van Bros., Grand O. H., Pittsburgh.
Van, Chas. & Fannie, Keith's, Cleveland.
Van Brunt, Walter, Shea's, Buffalo.
Van Hoven, Bijou, Richmond, Va.
Vardaman, National Amphitheatre, Sydney, Australia.
Van, Billy B., & Co., Orpheum, St. Paul.
Van Gofre & Cotrely, Grand, Gregory, S. Dak.
Van Houghton & Joslyn, Wm. Penn, Phila.
Viviano, The, Keith's, Cincinnati.
Violinsky, Dominion, Ottawa, Can.
Vivian & Alton, Rickards Circuit, Australia.
"Village Choir, The," Empress, San Fran., Cal.
Victors (4), Pantages', Denver.
Vinton, Ed., & "Buster," Colonial, Norfolk, Va.; Alhambra, N. Y. C., 27-Nov. 1.
Violin Beauties (5), Grand, Phila.
Vogt, Ed., Plaza, Buffalo.
Von Tilzer, Albert, Keith's, Lowell, Mass.
Warem, Percy, & Co., Keith's, Indianapolis.
Waite, Kenneth R., Gus Sun Circuit.
Walker, Musical, Ringling Bros." Circus.
Washer Bros., Touring England.
Wade, John P., & Co., Empress, San Diego, Cal.
Watson's, Sammy, Farmyard, Empress, Salt Lake City, U.

DON'T FORGET THE
61st ANNIVERSARY NUMBER
OF THE NEW YORK CLIPPER
TO BE ISSUED FEB. 14, 1914.

Walker & Ill., Empress, Denver.
Walsh, Lynch & Co., Empress, Ft. Wayne, Ind.
Warren & Counolly, Orpheum, Seattle, Wash.
Walsh, Blanche, & Co., Orpheum, Salt Lake City, U.
Watson & Santos, Orpheum, New Orleans.
Waterbury Bros. & Tenny, National, N. Y. C.
Ward & Hayes, Shubert, Bkln., 23-25
Walters, Ann, & Co., Empire, Paterson, N. J.
Wallace, Bruce, Gem, East Boston.
Wanda & Stine, Gayety, Hoboken, N. J.
Waring, Bob, Casino, Washington.
Wentworth, Vesta & Teddy, Hammerstein's, N. Y. C.
Welch, Mealey & Bell, Forsythe, Atlanta, Ga.
Westin, Great, & Co., Broadway, Detroit.
Wells, Lew, Empress, Winnipeg, Can.
Welch, Joe, Orpheum, Seattle, Wash.
Weston & Young, Yorkville, N. Y. C., 23-25.
Weston & Keith, Howard, Boston.
Welcome & Welcome, Francais, Montreal, Can.
Wesson, Frank & Chas., Nelson, Logansport, Ind., 23-25.
Weston & Leon, Orpheum, Peoria, Ill., 23-25.
Weber, Chas. D., Keith's, Portland, Me.
Wheeler & Wilson, Bronx, N. Y. C.
Wheeler, Bert, & Co., Forsythe, Atlanta, Ga.
Whitney' Operatic Dolls, Majestic, Shreveport, La.
"Who Was He?" Empress, San Fran., Cal.
Whitehead, Joe, Broadway, Detroit.
Whyte, Pelzer & Whyte, Empress, Milwaukee.
White, Porter J., & Co., American, N. Y. C., 23-25.
"When Wit Won," Columbia, Bkln., 23-25.
Whitelaw, Arthur, Academy, Fall River, Mass.
Whelan, Francis, Montreal, Can.
Whipple, Waldo, Bijou, Minneapolis, 27-29; Grand, Beloit, Wis., 30-Nov. 1.
Wilson, Jack, Trio, Bronx, N. Y. C.
Williams & Wolfus, Poli's, Scranton, Pa.
Wilson, Doris, & Co., Keith's, Toledo, O.
Wilson, Henrietta, & Co., Bijou, Richmond, Va.
Winsch & Poor, Orpheum, Jacksonville, Fla.
Wilson & Aubrey, Savoy, Atlantic City, N. J.
Winkler, Jack, Trio, Majestic, Little Rock, Ark.
Williams & Warner, Empress, Cincinnati.
Willisch, Empress, Winnipeg, Can.
Winslow & Stryker, Orpheum, Denver.
Wichman, Geo., Delancey St., N. Y. C., 23-25.
William & Hawley, Lyric, Hoboken, N. J., 23-25.
Will & Kemp, Wm. Penn, Phila.
Wilson, Jane, Orpheum, Jersey City, N. J.
Winter, Winona, Lyric, Indianapolis.
Wood, Britt, Keith's, Cincinnati.
"Woman Proposes," Keith's, Cincinnati.
Woodward, V. P., Princes, Wichita, Kan.; Crystal, St. Joe., Mo., 27-29.
Wynn, Bessie, Keith's, Washington.
Wynn, Ed. & Co., Orpheum, Oakland, Cal.
Young, Ollie, & April, Majestic, Houston, Tex.; Majestic, San Antonio, 27-Nov. 1.
Yoscarys (3), Empress, Milwaukee.
Youlin, Alma, Orpheum, Kansas City, Mo.
Young, Arthur, & Co., Nixon, Phila.
Zarrell, Leo (3), Keith's, Toledo, O.
Zeda & Hoot, Poli's, Scranton, Pa.
Zita, Greeley, Portland, Me.

ROUTE LIST

DRAMATIC & MUSICAL

Routes Intended for This Column Must Reach This Office Not Later Than Saturday Before Day of Publication to Insure Insertion.

Adams, Maude—Pittsburgh 20-25, Baltimore 27-Nov. 1.
Aburbanell, Lina—Chicago, indefinite.
Arliss, George—Liebler & Co.'s—Boston 20-25.
"All Aboard"—Lew Fields'—Chicago indefinite.
"Adele"—New Era Pro. Co.—Longacre, N. Y. C., indefinite.
"At Bay"—Thirty-ninth Street, N. Y. C., indefinite.
"After Five"—Buffalo, N. Y., 20-25.
Barrymore, Ethel—Atlantic City, N. J., 20-22, Trenton 23, Allentown, Pa., 24, Scranton 25, Empire, New York, 28, indefinite.
Brian, Donald—Knickerbocker, N. Y. C., indefinite.
Burke, Billie—Cleveland 20-25, Pittsburgh 27-Novt. 1.
Bernard, Sam—Phila. 20-25.
"Broadway Honeymoon, A"—Chicago, indefinite.
"Believe Me, Xantippe"—Wm. A. Brady's—Comedy, N. Y. C., indefinite.
"Bought and Paid For"—Boston, indefinite.
"Bought and Paid For"—Evansville, Ind., 23, Newark, N. J. 20-25.
"Bachelor's Honeymoon, A" (A. M. Braddeld, mgr.)—Vernon, B. C., Can., 22, Kamloops 25.
"Baby Mine"—Berlin, N. H., 22, Lisbon 23, Newport, Vt., 24, St. Albans 25, Middlebury 27, Ludlow 28, Ticonderoga, N. Y., 29, Port Hope 30, Ausable 31, Malone Nov. 1.
"Blue Bird, The"—Wilmington, Del., 20-22.
"Blindness of Virtue, The"—Manhattan O. H., New York, 27-Nov. 15.
"Butterfly on the Wheel, A" (F. A. Hayward, mgr.)—Canton, Pa., 22, Bellefonte 23, Lewistown 24, Pottsville 25, Mt. Carmel 27, Williamsport 29, Renova 30, Wellsboro 31, Lock Haven Nov. 1.
"Blue Widow, The"—Nashville, Tenn., 20

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"Girl and the Stampede, The"—Norton & Lambert's—Effingham, Ill., 22, Salem 23, West Baden, Ind., 26, Bedford 27, Washington 28, Olney, Ill., 29, Albion 30, Cynthiana, Ind., 31, Vincennes Nov. 1.
"Garden of Allah"—Rochester, N. Y., 20-25, Buffalo, 27-Nov. 1.
"Gloriana"—Chicago, indefinite.
"Girl and the Tramp, The" (Fred Byers, mgr.)—Pawnee, Neb., 23, Fairbury 24, Friend 25, Omaha 26.
"Great Divide, The"—Primrose & McGillan's—Wadsworth, O., 25.
"Girl of the Underworld, A"—Mineville, N. Y., 22, Ticonderoga 23, Peru 24, Bristol, Vt., 27, Wallingford 28, Mechanicsville, N. Y., 30, Scoharie 31, Margaretville Nov. 1.
"Girl from Broadway, The" (Thos. Alton, mgr.)—Bellhaven, N. C., 22, Edenton 23, Columbus 24, Plymouth 25, Williamston 26, Robinsonville 27, Tarboro 28, Rocky Mount 29, Nashville 30, Sring Hope 31, Eden City Nov. 1.
"Girl and the Pennant"—Lyric, New York, 23, indefinite.
"Good Little Devil, A"—Cincinnati 20-25.
"Girl of Eagle Ranch, The" (Keane & Hubbard, mgrs.)—Orono, Me., 22, Bradford Center 23, Charleston 24, East Corinth 25, Corinth 27, Exeter 28, Garland 29, Exeter 30.
Hodge, Wm.—Chicago, indefinite.
Hopper, De Wolf—Casino, N. Y. C., 20-25.
Hatfield, Jolly Fannie—Oswego, N. Y., indefinite.
Hitchcock, Raymond—Milwaukee 19-25, Chicago 26, indefinite.
Hajos, Mizzi—Liberty, New York, indefinite.
"Help Wanted"—Los Angeles, Cal., indefinite.
"Honeymoon Express"—Phila., indefinite.
"Her Own Money"—Bkln, 20-25.
"Hans Hanson" (N. Loranger, mgr.)—Hannaford, N. Dak., 22, McHenry 23, Cooperstown 24, Valley City, 25, Bismarck 28, New Salem 29,
Irwin, May—Phila., 20-25, G. O. H., N. Y. C., 27-Nov. 1.
"In Old Kentucky" (Dan A. Considine, mgr.)—Louisville 19-25, Chicago 26-Nov. 8.
"Inner Shrine, The"—Jersey City, N. J., 27-Nov. 1.
Janis, Elsie, & Montgomery & Stone—Chicago, 20-25.
"Joseph and His Brethren"—Boston 20-25.
"Kindling"—Grand Rapids, Mich., 20-22.
"Kidnapped for a Million" (E. H. Perry, mgr.)—Searles, Minn., 22, Roleta 23, Newburg, N. Dak., 25, Bantry 27, Minnewaukon 30.
Lewis, Dave—Burlington, Ia., 22, Ft. Madison 23-25.
Lloyd, Alice—Royal (Bronx), New York, 27-Nov. 1.
"Love Leash"—Harris', New York, indefinite.
"Lure, The"—Shubert's—Maxine Elliott's, N. Y. C., indefinite.
"Little Women"—Jersey City, N. J., 20-25.
"Leopard's Spots, The"—Castonia, N. C., 22, Charlotte 23, Concord 24, High Point 25, Lexington 27, Salisbury 29, Asheville 30, Knoxville, Tenn., 31, Henderson, N. C., Nov. 1.
"Little Boy Blue"—Henry W. Savage's—Vicksburg, Miss., 22, Jackson 23, Meridian 24, Mobile, Ala., 25, New Orleans, La., 26-Nov. 1.
"Little Lost Sister" (John Bernero, mgr.)—Cincinnati 19-24, Cleveland 27-Nov. 1.
"Little Cafe"—Phila, indefinite.
"Lavender and Old Lace"—Akron O., 20-22, Cincinnati 27-Nov. 1.
"Little Women"—Grand Rapids, Mich., 20-22, Indianapolis, Ind., 23-25, Columbus, O., 27-Nov. 1.
"Little Millionaire, The" (Howard Leigh, mgr.)—Laurinburg, N. C., 22, Darlington, S. C., 23, Florence 24, Sumter 25, Columbia 27, 28, Orangeburg 30, Aiken 31, Charleston Nov. 1.
"Lion and the Mouse, The" (Geo. H. Bubb, mgr.)—Burlington Junction, Mo., 22, Lorimer, Ia., 24, St. Charles 25, Winterset 27, Lucas 28, Charlton 29, Bupxton 30, Lovilia 31.
"Life's Shop Window" (Lee D. Ellsworth, mgr.)—Indianapolis 20-25, Buffalo, N. Y., 27-Nov. 1.
Macdonald, Christie—Werba & Luescher's—New Amsterdam, N. Y. C., indefinite.
Mann, Louis—Cincinnati 19-25, Staunton, Va., 29.
McIntyre & Heath (John Cort, mgr.)—Cleveland 20-25, Buffalo 27-Nov. 1.
Maude, Cyril—Montreal, Can., 20-25.
Mantell, Robt. B.—Kansas City, Mo., 20-25.
Mason, John—Criterion, New York, 27, indefinite.
"Midnight Girl, The"—Fifty-seventh St., N. Y. C., indefinite.
"Merry Countess, The"—Okla, City, Okla., 25, 26.
"Mary's Lamb" (C. D. Pfirrmann, mgr.)—Tulsa, Okla., 22, Ft. Smith, Ark., 25, Little Rock 27, 28, Hot Springs 29, Memphis, Tenn., 31, Nov. 1.
"Milestones"—Phila., indefinite.
"Master Mind, The" (Willis Granger)—Penn Yan, N. Y., 22, Corning 23, Cortland 25, Oneonta 27, Rome 28, Troy 29, Granville 31, Rutland, Vt., Nov. 1.
"Missouri Girl, The"—Eastern—Merle H. Norton's—Beebe, Ark., 22, Russellville 23, Hartford 25, Poteau, Okla., 28, McAlester 29, Atoka 30, Coalgate 31, Lehigh Nov. 1.
"Missouri Girl, The"—Western—Norton & Rith's—Estevan, Sask., Can., 22, Weyburn 23, Moose Jaw 27, 28, Swift Current 29, Regina Maple Creek 30, Gull Lake Nov. 1.
"Master Mind, The"—Werba & Luescher's—Newark, N. J., 20-25, Bronx O. H., N. Y. C., 27-Nov. 1.
"Milestones"—Phila., indefinite.
"Marriage Game, The"—Wilmington, Del., 23-25.
"Mutt and Jeff in Panama"—A. Co. (Chas. A. Williams, mgr.)—Lake Charles, La., 22, Beaumont, Tex., 23, Galveston 24, Houston 25, 26, Palestine 27, Tyler 28, Greenville 29, Paris 30, Bonham 31, Sherman Nov. 1.
"Mutt and Jeff in Panama"—B Co. (Chas. Yale, mgr.)—Pittsburgh, Pa., 20-25, Toledo, O., 27-Nov. 1.
"Mutt and Jeff in Panama"—Co. C (B. M. Garfield, mgr.)—Anniston, Ala., 22, Gadsden 23, Chattanooga, Tenn., 24, Knoxville 25, Rome, Ga., 27, Birmingham, Ala., 28, Tuscaloosa 29, Columbus, Miss., 30, Aberdeen 31, Tupelo Nov. 1.
"Mutt and Jeff in Panama"—Galt, Can., 22, Brantford 23, Hamilton 24, 25, St. Catherines 27, Woodstock 28, Stratford 29, St. Thomas 30, London 31.
"Mutt and Jeff in Panama," E. Co. (Archie McKenzie, mgr.)—Niles, O., 22, Salem 23, Canton 24, Akron 27-29, Elyria 30, Norwalk 31, Sandusky Nov. 1.
"Mountain Girl" (John Huytle, mgr.)—Camden, N. Y., 22, Eaton 23, Munnsville 24, Syracuse 25.
"McFadden's Flats" (Jack Glines, mgr.)—Ada, Okla., 22, Coalgate 23, Holdenville 24, Henrietta 26, Sapulpa 26, Claremore 27.
"Modern Eve, A"—Tipton, Ind., 22, Noblesville 23, Columbus 24, Greensburg 26, Connersville 27, Newcastle 28, Anderson 29, Elwood 30, Greenville, O., 31, Muncie, Ind., Nov. 1.
"Man's Game, A" (Arthur C. Alston, mgr.)—La Fayette, La., 26, Crowley 27, Alexandria 28, Opelousa 29, Beaumont, Tex., 30, Galveston 31, Houston Nov. 1, 2.
"Madcap Princess, The"—Boston 27-Nov. 1.
Nazimova, Mme.—Lewiston, Me., 22, Portland 23, Salem, Mass., 24, Lowell 25, Worcester 27, Albany, N. Y., 28, 29, Scranton, Pa., 30, Harrisburg 31, Lancaster Nov. 1.
"Nearly Married"—Cohan & Harris'—Gaiety, N. Y. C., indefinite.
"Newlyweds, The"—Bkln., 20-25.
O'Hara, Fiske—Montauk, Bkln., 20-25, Broadway, Bkln., 27-Nov. 1.

"YOU DID"

Olcott, Chauncey—Chicago 19-Nov. 15.
"Our Village Postmaster" (Wallie Stephens, mgr.)—Sentinel Butte, No. Dak., 24, Beach 25, Glendive, Mon., 26, Savage 27, Sidney 28.
"Officer 666"—Prospect, N. Y. C., 20-25, Providence 27-Nov. 1.
"One Woman's Life" (Frank Hunt, mgr.)—Chicago 20-25.
"Oh! Oh! Delphine"—Chicago 26, indefinite.
"One Woman's Life" (Rowland & Clifford, mgrs.)—Chicago 20-25, Kankakee, Ill., 26, Gary, Ind., 27-29, Ft. Wayne 30-Nov. 1.
Patton, W. B. (Frank B. Smith, mgr.)—Corydon, Ia., 22, Seymour 23, Leon 24, Osceola 25, Corning 27, Clarinda 28, Red Oak 29, Plattsmouth, Neb., 30, Atlantic, Ia., 31, Onawa Nov. 1.
Pavlowa—Hartford, Conn., 23.
Parrish, Lucille (Will Goldfarth, mgr.)—Guthrie, Okla., 22, Enid 23, Tulsa 24, Muskogee 25, 26, Fayetteville, Ark., 27, Ft. Smith 28, Little Rock 29, 30, Hot Springs 31, Pine Bluff Nov. 1.
"Paid in Full"—Eiley O'Connor—Susquehanna, Pa., 22, Carbondale 23, Berwick 24, Mt. Carmel 25, Pottsville 27, Pottstown 28, Royersford 29, Centerville, Md., 30, Wilmington, Del., Nov. 1.
"Potash & Perlmutter"—Al. H. Wood's—Cohan's, N. Y. C., indefinite.
"Poor Little Rich Girl, The"—20-25, Washington 27-Nov. 1.
"Prince of To-Night, The"—Anaconda, Mont., 22, Hamilton 23, Missoula 24, Wallace, Ida., 25, Spokane, Wash., 26, Lewiston, Ida., 27, Colfax, Wash., 28, Pomeroy 29, Dayton 30, Waterbury 31, Walla Walla Nov. 1.
"Purple Road, The"—Bkln., 20-25.
"Printer of Udell's, That" (Gaskell MacVitty, Inc., mgrs.)—Decatur, Ill., 22, Henry 24, Kewanee 25, Rock Island 26, Maquoketa, Ia., 27, Anamosa 28, Brooklyn 29, Boone 30, Perry 31.
"Parish Priest, The" (J. D. Hutchinson, mgr.)—Ottawa, Ont., Can., 20-22.
"Polly of the Circus"—Okla. City, Okla., 22.
"Peg o' My Heart," Co. A (Oliver Morosco, mgr.)—Keene, N. H., 22, Greenfield 23, Brattleboro, Vt., 24, Bellows Falls 25, Rutland 27, Hoosick Falls, N. Y., 28, Bennington, Vt., 29, Pittsfield, Mass., 30, Great Barrington 31, Winsted, Conn., Nov. 1.
"Peg o' My Heart," Co. B (Oliver Morosco, mgr.)—Syracuse, N. Y., 20-22, Utica 23, Schenectady 24, 25, Rochester 27-29, Ithaca 30, Scranton, Pa., 31, Wilkes-Barre Nov. 1.
"Passing Show of 1912"—Chicago 26-Nov. 15.
"Price She Paid, The"—Dubinsky Bros.,' Eastern—Aurora, Neb., 22, Harvard 23, Osceola 24, Silver Creek 25.
"Price She Paid, The"—Dubinsky Bros.,' Southern—Westville, Okla., 22, Springdale, Ark., 23, Eureka Springs 25.
"Price She Paid, The"—Dubinsky Bros.,' Northern—Minden, Neb., 22, Harvard 23, Edgar 24, Silver Creek 25.
Ring, Blanche—Omaha, Neb., 23-25, Kansas City, Mo., 27-Nov. 1.
"Romance"—Chicago, 6, indefinite.
"Romance of the Underworld, A"—Rowland & Clifford, mgrs.) — Newark 20-25, Phila. 27-Nov. 1.
"Rose Maid, The"—Terre Haute, Ind., 22.
"Rosary, The" (Rowland & Clifford, mgrs.)—Paterson, N. J., 20-25, Newark 27-Nov. 1.
"Rosary, The"—Bkln., 27-Nov. 1.
"Rebecca of Sunnybrook Farm"—Phila., 20-25.
"Round-Up, The"—Baltimore 20-25, Washington 27-Nov. 1.
Sothern & Marlowe—Manhattan Opera House, N. Y. C., 20-25.
Skinner, Otis—Chicago indefinite.
Sidney, Geo.—Elwood, Ind., 22, Indianapolis 23-25, Dayton, O., 26-29, Columbus 30-Nov. 1
Shea, Thos. E.—Buffalo 20-25.
"Stop Thief"—Cohan's—Chicago 20-25.
"Sunshine Girl, The"—Hoilis St., Boston, indefinite.
"Silver King, The"—Greensburg, Pa., 25.
"Seven Keys to Baldpate" — Cohan & Harris' — Astor, N. Y. C., indefinite.
"Shepherd of the Hills, The" — Gaskill & MacVitty's, Inc.—Nashville, Tenn., 20-25, Memphis 26-Nov. 1.
"Shepherd of the Hills, The"—Petaluma, Cal., 22, Santa Cruz 23, Monterey 24, San Luis Obispo 25, Santa Barbara 27, Ventura 28, Oxnard 29, Pasadena 30, Pomona 31.
"Shepherd of the Hills, The"—Fulton, Mo., 22, Columbia 23, Clinton 24, Sedalia 25, Warrensburg 27, Lexington 28, Vandalia 30, Bowling Green 31.
"Shepherd if the Hills, The"—Ottawa, Ont., Can., 22, Brockville 23, Belleville 24, Kingston 25, Trenton 27, Cobourg 28, Oshawa 29, Pt. Hope 30, Pictou 31.
"Shepherd of the Hills, The"—Abingdon, Va., 22, Bristol, Tenn., 23, Johnson City 24, Asheville, N. C., 25, Spartanburg, S. C., 27, Burlington, N. C., 28, Winston-Salem 29, Charlotte 30, Greensboro 31.
"Smart Set" (T. L. Corwell, mgr.)—Opelousas, La., 22, New Iberia 23, Baton Rouge 24, 25.
"Spendthrift, The" — Primrose & McGillan's—Remsen, Ia., 26.
"Spendthrift, The"—Klimt & Gazzolo's—Rochester, N. Y., 20-22, Schenectady 23-25, Worcester, Mass., 27-Nov. 1.
"Sunny South, The" (J. C. Rockwell, mgr.)—Magog, Que., Can., 22, Knowlton 23, Sutton 24, Cowansville 25, Newport, Vt., 27, Orleans 28, Barton 29, St. Johnsbury 30, Hardwick 31, Morrisville Nov. 1.
"Sis Perkins," Western (Tom Roe, mgr.)—Salem, Ore., 22, Albany 23, Eugene 24, Grants Pass 25, Medford 26, Jacksonville 27, Portland 28-Nov. 1.
"Sis Perkins," Southern (C. Jay Smith, mgr.)—Halleyville, Okla., 22, Coalgate 23, Atoka 24, Tishomingo 25, Shawnee 26, Gainesville, Tex., 27, Ryan, Okla., 28, Waureka 29, Comanche 30, Duncan 31, Marlow Nov. 1.
"Sins of the Father, The"—Sunbury, Pa., 22, Williamsport 23, Altoona 24, Johnstown 27, McKeesport 28, Connellsville 29, Uniontown 30, Latrobe 31, Tarentum Nov. 1.
"Snow White"—Newark, N. J., 27-Nov. 1.
"Sunbonnet Sue"—Groveton, Tex., 22, Crockett 23, Jacksonville 24, Palestine 25, Galvesten 26, Bryan 27, Rockdale 28, Brenham 29, Eagle Pass 30, Bay City 31.
Taylor, Laurette—Cort, N. Y. C., indefinite.
Thurston, Howard (Jack Jones, mgr.)—Toronto, Can., 20-25, London 27-29, Hamilton 30-Nov. 1.
Trentini, Emma—Buffalo, N. Y., 20-25.
Thayer, Edith (Jack Shoemaker, mgr.)—Glens Falls, N. Y., 22, Gloversville 23, Geneva 24, Ithaca 25, Utica 27, Wilkes-Barre, Pa., 28, Scranton 29, Allentown 30, Lancaster 31, Harrisburg Nov. 1.
Taliaferro, Mabel and Edith—Baltimore 20-25, Washington 27-Nov. 1.
Turner, Clara (W. F. Barry, mgr.)—Port Chester, N. Y., indefinite.
"Temperamental Journey, A" — Republic, N. Y. C., indefinite.
"Trip to Washington, A" (Harry Askin, mgr.)—Chicago, indefinite.
"To-Day"—Forty-eighth Street, N. Y. C., indefinite.
"Trail of the Lonesome Pine, The"—Lynchburg, Va., 22, Columbia, S. C., 29-30.
"Third Degree" (L. A. Edwards, mgr.)—Promise City, Ia., 22, Humeston 23, Afton 25, Fontanelle 27, Cumberland 28, Massena 29, Greenfield 30, Lennox 31.
"Thelma" (Harry W. Link, mgr.)—Lewis, Ida., 22, Sidney 23, Glenwood 24, West Point Neb., 27, Stanton 28, Randolph 30, Norfolk Nov. 1.
"Thief, The"—Primrose & McGillan's—Sanborn, Ia., 23.
"Town Fool, The" (Harry Green, mgr.)—Worth, Mo., 22, Bethany 23, Blythedale 24, Gainsville 27, Decatur, Ia., 28, New Virginia 29, Promise City 30, Humeston 31.
"Tik-Tok Man of Oz, The" (Oliver Morosco, mgr.)—Peoria, Ill., 22, Joliet 23, Quincy 24, Rockford 25, Milwaukee, Wis., 26-Nov. 1.
"Uncle Tom's Cabin"—Terry's—Ashland, Neb., 20-25, Rising City 27, McCool Junction 28, Grafton 29, Friend 30, Syracuse 31.
"Uncle Tom's Cabin" (Tom Greeley, mgr.)—Chicago 27-29, Gary, Ind., 30-Nov. 1.
"Villa, Primrose"—Chicago 26-Nov. 15.
Warfield, David—Belasco, N. Y. C., indefinite.
Ward, Fannie—Garrick, N. Y. C., indefinite.
Williams, Estha (Arthur C. Alston, mgr.)—Thibodeaux, La., 22, Houma 23, Morgan City 24, New Iberia 25.
Whiteside, Walker (Walter Floyd, mgr.)—Pittsburg, Kan., 22, Wichita 23, Manhattan 24, Beatrice 25, Hastings 27, York 28, Sioux City, Ia., 29, Sioux Falls 30.
Warner, H. B.—G. O. H., New York, 20-25.
Wills, Mrs. J. B., Comedy Co.—Coatesville, Pa., 20-22, So. Bethelem 23-25, Freeland 27-29, Bloomsburg 30-Nov. 1.
Western Metropolitan Opera—San Fran., Cal., indefinite.
"Within the Law"—Eltinge, N. Y. C., indefinite.
"Whip, The"—Chicago 20-25.
"Winning of Barbara Worth"—Chicago, indefinite.
"When Bunty Pulls the Strings"—Washington 20-25.
"What Happened to Mary"—Bkln., 27-Nov. 1.
"What Happened to Mary" (Carl Zoellner, mgr.)—Pottstown, Pa., 22, Bridgeton, N. J., 23, York, Pa., 24, Reading 25, Ashland 27, Dover, N. J., 28, Mahanoy City, Pa., 29, Hazelton 30, Bloomsburg 31.
"White Slave, The"—St. Joseph, Mo., 23-25, Kansas City 27-Nov. 1.
"Whip, The"—Rochester, N. Y., 20-25, Boston 27, indefinite.
"Where the Trail Divides"—Detroit 19-25.
"When Dreams Come True"—West End, N. Y. C., 20-25, Bkln., 27-Nov. 1.
"Wizard of Wiseland" (S. A. Mitchell, mgr.)—Neenah, Wis., 22, Appleton 23, New London 24, Antigo 25, Rhinelander 26, Tomahawk 27, Merrill 28, Wausau 29, Marshfield 30, Eau Claire 31, Stanley Nov. 1.
"Within the Law"—Montreal, Can., 27-Nov. 1.
"Years of Discretion"—Baltimore 20-25, Montauk, Bkln., 27-Nov. 1.
"Yellow Jacket, The"—Chicago, indefinite.

STOCK AND MUSICAL COMEDIES.
Permanent and Traveling.

Alcazar Stock—San Fran., Cal., indefinite.
Academy of Music Stock—Wm. Fox's—Academy, New York, indefinite.
Angell's Comedians (A. H. Graybill, mgr.)—Watertown, Wis., 20-25, Whitewater 27-Nov. 1.
American Stock—Phila., indefinite.
Academy Stock—Jersey City, N. J., indefinite.
Aubrey Stock, Permanent (D. Otto Hittner, mgr.)—Huntington, W. Va., indefinite.
Auditorium Stock—Kansas City, Mo., indefinite.
Angell Stock (Joe Angell, mgr.)—Portage, Pa., 20-22, Beaverdale 23-25.
Bishop Players (H. W. Bishop, mgr.)—Oakland, Cal., indefinite.
Buckley-Shaw Players—St. Marys, Pa., 23-25, Johnsonburg 27-29.
Burns' Stock (Paul Burns, mgr.)—Phila., indefinite.
Buhler, Richard, Stock (A. G. Delamater, mgr.)—Columbus, O., indefinite.
Barret Players (J. E. Barrett, mgr.)—Zanesville, O., indefinite.
Baldwin-Melville Stock—Buffalo, indefinite.
Bayliss-Hicks Stock—Fall River, Mass., indefinite.
Broadway Players—Bartlesville, Okla., indefinite.
Bryant, Billy, Stock (Sam Bryant, mgr.)—Point Pleasant, W. Va., indefinite.
Brooks Stock (Jacob Brooks, mgr.) — Caledonia, Minn., 20-25.
Crescent Players—B. F. Keith's—Brooklyn, N. Y., indefinite.
Colonial Stock (Holden & Edwards, mgrs.)—Indianapolis, Ind., indefinite.
Chicago Stock—Greensburg, Pa., 20-25.
Colonial Stock—Cleveland, O., indefinite.
Cornell-Price Players—E. Palestine, O., 20-25, Greenville, Pa., 27-Nov. 1.
Conservatory Players—North Bay, Ont., Can., 20-25.
Craig Stock—Boston, indefinite.
Conness Players—Wilmington, Del., indefinite.
Coleman, Wm. R., Stock—Garden, N. Y. C., indefinite.
Cummings Stock (Forrest H. Cummings, mgr.)—New Castle, Pa., indefinite.
Davis Stock (Harry Davis, mgr.) — Pittsburgh, Pa., indefinite.
Drama Players (K. Weston, mgr.)—Lowell, Mass., indefinite.
De Groote Stock (Ed. De Groote, mgr.)—Charlotte, N. C., indefinite.
Delmar Stock—St. Louis, indefinite.
Dougherty Stock—Plainview, Tex., 20-25.
Dowell Stock—San Diego, Cal., indefinite.
Dixie Belles—Broe & Maxim's—Bennettsville, S. C., 20-25, Columbia 27-Nov. 1.
Empire Stock—Logan, W. Va., 20-25.
Franklin Stock (Al. Gould, mgr.)—Tippecanoe City, O., 20-25.
Flaig Stock (Aug. H. Flaig, mgr.)—Escanaba, Mich., indefinite.
Ferguson, Jos., Stock (Will S. Beecher, mgr.)—Williamstown, N. J., 20-22, Pottstown, Pa., 23-25.
Greenpoint Players—B. F. Keith's—Brooklyn, N. Y., indefinite.
Gotham Stock—B. F. Keith's—Brooklyn, N. Y., indefinite.
Graham Stock—Wooster, O., 27-Nov. 1.
German Stock—Cincinnati, indefinite.
Gaiety Theatre Stock (Chas. Franklyn, mgr.)—Hoboken, N. J., indefinite.
Grand Opera House Stock—Brooklyn, indefinite.
Glaser, Vaughn, Stock—Cleveland, indefinite.
Grieves Mus. Com. Co.—Montreal, Can., indefinite.
German Stock—Milwaukee, indefinite.
Huntington, Wright, Players—St. Paul, indefinite.
Hayes, Lucy M., Players—Ute, Ia., 20-22.
Hillman's Ideal Stock (Harry Sohns, mgr.)—Wymore, Neb., 20-25.
Horne Stock—Akron, O., indefinite.
Harlem O. H. Stock—B. F. Keith's, New York, indefinite.
Henderson Stock (W. J. & R. R. Henderson, mgrs.)—New London, Ia., 20-25.
Hart's Stock—Phila., indefinite.
Haswell, Percy, Stock—Cleveland, indefinite.
Himmelein Associate Players (Ira A. Earle, mgr.) Franklin, Pa., 20-25, Warren 27-Nov. 1.
Holden Stock—Cleveland, indefinite.
Jefferson Theatre Stock (Julius Cahn, mgr.)—Portland, Me., indefinite.
Jewett's Players—Boston 27, indefinite.
Knickerbocker Stock (L. A. Stanton, mgr.)—Vulcan, Mich., 20-25.
Klark, Gladys, Co. (J. E. Balfour, mgr.) Brunswick, Me., 20-25.
Keyes Sisters Stock (C. A. Keyes, mgr.)—Wichita, Kan., indefinite.
Klimt & Gazzolo Stock—Baltimore, Md., indefinite.
Keystone Dramatic—Prague, Okla., 20-25.
King-Glover Dramatic—Comfort, Tex., 20-25, Fredericksburg 27-Nov. 1.
Little Theatre Stock—Phila., indefinite.
La Roy Stock—Paintsville, Ky., 20-25, Prestonsburg 27-Nov. 1.
Long, Miss Billy, Stock (J. P. Goring Co., Inc., mgrs.)—Chattanooga, Tenn., indefinite.
Long, Frank E., Stock—Charles City, Ia., 20-25.
Lilley Stock—Chillicothe, O., indefinite.
Lamb & Melrose Stock—Hale, Mo., 20-22, Novinger 23-25.
Lehr, Ina, Stock—Dublin, Ga., 20-25.
La Porte, Mae, Stock—Hagerstown, Md., 20-25.
Lang, Eva, Stock—Omaha, Neb., indefinite.
Lyceum Stock—New Britain, Conn., indefinite.
Mott, Addison, Stock (Leslie E. Smith, mgr.)—Watertown, N. Y., indefinite.
Murat Stock—Indianapolis, indefinite.
Morosco Stock (Oliver Morosco, mgr.)—Los Angeles, Cal., indefinite.
Metropolitan Stock—Cleveland, O., indefinite.
Morrison-Lindsey, Stock—Lynn, Mass., indefinite.
Maher, Phil., Stock—Warren, Pa., 20-25, Kittanning 27-Nov. 1.
Merrimac Square Players—Lowell, Mass., indefinite.
Marks, Ernie, Stock—Chatham, Ont., Can., 20-25, Wallaceburg 27-Nov. 1.
Malley & Dennison Stock—Lawrence, Mass., indefinite.
Malley & Denison Stock—Taunton, Mass., indefinite.
Metropolis Players—Metropolis, New York, indefinite.
Mayer Stock—Haverhill, Mass., indefinite.
Metropolitan Stock—Cleveland, O., indefinite.
Manhattan Dramatic (Manley & Tyler, mgr.)—Milton, Vt., 20-22, Windsor 23-25, Woodsville, N. H., 27-29, Colebrook 30-Nov. 1.
National Stock—Philadelphia, indefinite.
Obrecht Stock (Christy Obrecht, mgr.) — La Crosse, Wis., indefinite.
Ossman Mus. Com.—Fairmont, W. Va., indefinite.
Orpheum Players—Cincinnati, indefinite.
Orpheum Players (Frank Williams, mgr.)—Philadelphia, indefinite.
Opera House Stock (Reed & Zabriskie, mgrs.)—Paterson, N. J., indefinite.
Oriental Stock—San Fran., Cal., indefinite.
Osborn, Le Roy, Mus. Co.—Conneaut, O., 20-25.
Orpheum Players—Reading, Pa., indefinite.
Permanent Players—Edmonton, Can., indefinite.
Poli Stock (Gordon Wrighter, mgr.)—Springfield, Mass., indefinite.
Princess Stock—Rockford, Ill., indefinite.
Pringle, Della, & Stock (C. K. Van Auken, mgr.)—Empire, Butte, Mont., indefinite.
Poli Players (James Thatcher, mgr.)—Washington, D. C., indefinite.
Poli Stock—Wilkes-Barre, Pa., indefinite.
Poli Stock—Waterbury, Conn., indefinite.

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" ½-lb. Blending Powder	.25	" Grenadine (lip rouge)	.25
" ½-lb. Cold Cream	.30	" Mascaro, 10 shades	.25
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Penn Players—Phila., indefinite.
Pitt Players—Pittsburgh indefinite.
Pearl Stock (A. A. Webster, mgr.)—Huntington, W. Va., indefinite.
Rusk-Bisbee Stock—Erie, Pa., indefinite.
Robbins, Bobby (F. E. Clayton, mgr.)—Greensburg, Ind., indefinite.
Roe, John G., Co.—Bryant, So. Dak., 25, Oldham 27, Carthage Nov. 1.
Stratford Players—Hamilton, Can., 22.
Stalnach Players—Binghamton, N. Y., indefinite.
Shubert Stock—Milwaukee, indefinite.
Spooner, Cecil, Stock—Bronx, New York, indefinite.
Stork-Brownell Stock—Newark, N. J., indefinite.
Sherman Stock—Milwaukee, indefinite.
Spooner, F. E., Dramatic—Wichita Falls, Tex., 20-25.
Sherman Kelly Stock—Willmar, Minn., 20-25.
Spedden & Paige Stock—Aberdeen, So. Dak., indefinite.
Shannon Stock—Washington Court House, O., 20-22, Sabina 23-25, Circleville 27-Nov. 1.
Swedish Players—Springfield, Mass., 22.
Tivoli Stock—San Francisco, Cal., indefinite.
Thompson-Woods Stock—St. John, N. B., Can., indefinite.
Tempest Dramatic (J. L. Tempest, mgr.)—Hopewell, Pa., 20-25, Saxton 27-Nov. 1.
Van Dyke & Eaton Stock (F. Mack, mgr.)—La Crosse, Wis., indefinite.
Wright Theatre Co.—Kiron, Ia., 22, Odebolt 23, Lakeview 24, Cushing 25, Anthon 27, Calumet 28, Marcus 29-31.
Washington Stock—Detroit, indefinite.
Wadsworth Players—Washington Heights, New York, indefinite.
Whitney Stock—Grand Ledge, Mich., 23-25, Ludington 27-Nov. 1.
Winninger Players—Eau Claire, Wis., 20-25.
Yiddish Players—Chicago 20-Jan. 1, 1914.

COMPANIES IN TABLOID PLAYS.

Amick's Pennant Winners—Raleigh, N. C., 20-25, Asheville 27-Nov. 1.
American Players (Vin Richmond, mgr.)—Mentone, Ind., 20-25.
"Paid in Full" (Robt. Sherman, mgr.)—Rock Island, Ill., 20-22, Iowa City, Ia., 23-25.

VAUDEVILLE SHOWS.

Deslys, Gaby, & Co.—Chicago 26, indefinite.
Hoffman-Polaire-Richardson — Springfield, Mass., 23.
Held, Anna, & Co.—Dallas, Tex., 22, Oklahoma City, Okla., 23, Wichita 24, Colorado Springs, Col., 25.
Harris', Arthur, "Girls from Panama" Co.—O. H., Brownsville, Pa., 23-25, Sun, Portsmouth, O., 27-Nov. 1.
Russell, Lillian, & Co.—Indianapolis, Ind., 22, La Fayette 23, Danville, Ill., 24, Decatur 25.
Thaw, Evelyn Nesbit—Boston 20-25.
Tanguay, Eva, & Co.—Detroit 20-25, Toledo, O., 26-Nov. 1.
Todd, Wm.—Waynesboro, Ga., 20-25.
Woodward, Harry A.—Interlochen, Mich., 20-25, Bendon 27-Nov. 1.

BURLESQUE SHOWS.
Progressive Wheel.

Blanche Baird's Big Show (Dunn & Levy, mgrs.)—Star, Toronto, 20-25, Garden, Buffalo, 27-Nov. 1.
Crusoe Girls (Sam Robinson, mgr.)—Trocadero, Phila., 20-25, Star, Scranton, 27-Nov. 1.
Dandy Girls—Chas. F. Cromwell's—Gayety, St. Louis, 20-25, Willis Wood, Kansas City, 27-Nov. 1.
Dolly Dimple Girls (Sutton & Levitt, mgrs.)—Empire, Pittsfield, 20-22, Empire, Holyoke, 23-25, Howard, Boston, 27-Nov. 1.
Eva Mull's Big Beauty Show (Lewis Talbot, mgr.)—Olympic, Cincinnati, 20-25, Majestic, Indianapolis, 27-Nov. 1.
Fay Foster Co. (Jos. Openheimer, mgr.)—Haymarket, Chicago, 20-25, Cadillac, Detroit, 27-Nov. 1.
Follies of Pleasure (Stair & Bernstein, mgrs.)—Olympic, New York, 20-25, Trocadero, Phila., 27-Nov. 1.
Girls of the Follies (Harry M. Strouse, mgr.)—Cadillac, Detroit, 20-25, Star, Toronto, 27-Nov. 1.
High Life Girls (Frank Calder, mgr.)—Englewood, Chicago, 20-25, Haymarket, Chicago, 27-Nov. 1.
Honey Girls (Hughie Bernhardt, mgr.) — Penn Circuit 20-25, Empire, Cleveland, 27-Nov. 1.
Jack Reid's Progressive Girls (L. M. Crawford, mgr.)—Bender, Utica, 20-22, Van Curler, Schenectady, 23-25, Empire, Pittsfield, 27-29, Empire, Holyoke, 30-Nov. 1.
Monte Carlo Girls (Tom Sullivan, mgr.)—Garden, Buffalo, 20-25, Bender, Utica, 27-29, Van Curler, Schenectady, 30-Nov. 1.
Mischief Makers (Jean Bedini, mgr.)—Howard, Boston, 20-25, G. O. H., Boston, 27-Nov. 1.
Mirth Makers (Hatch & Beauty, mgrs.)—G. O. H., Boston, 20-25, Gotham, New York, 27-Nov. 1.
May Howard's Girls of All Nations (May Howard, mgr.)—Gotham, New York, 20-25, Olympic, New York, 27-Nov. 1.
Parisian Beauties (Sim Williams, mgr.)—Empire, Cleveland, 20-25, Olympic, Cincinnati, 27-Nov. 1.
Rector Girls (Morris Wainstock, mgr.)—Majestic, Indianapolis, 20-25, Gayety, St. Louis, 27-Nov. 1.
Stars of Burlesque (W. J. Bentley, mgr.)—Willis Wood, Kansas City, 20-25, lay off 27-Nov. 1.
Sunshine Girls (Wash Martin, mgr.)—Star, Scranton 20-25, Penn Circuit 27-Nov. 1.
Tango Girls (Chas. E. Taylor, mgr.)—St. Joseph, Mo., 19-22, New Englewood, Chicago, 27-Nov. 1.

Columbia Wheel.

American Beauties (Dave Guran, mgr.)—Gayety, Toronto, 20-25, Lafayette, Buffalo, 27-Nov 1.
Beauty Parade (Ed. Schaefer, mgr.)—Murray Hill, New York, 20-25, Park, Bridgeport, 30-Nov. 1.
Bowery Burlesquers (Geo. Harris, mgr.)—Empire, Toledo, 20-25, Star and Garter, Chicago, 27-Nov. 1.
Behman Show (Jack Singer, mgr.)—Bastable, Syracuse, 20-22, Lamberg, Utica, 23-25, Gayety, Montreal, 27-Nov. 1.
Belles of Beauty Row (Henry P. Dixon, mgr.)—

CARNIVAL CONVERSATION

By WILLIAM JUDKINS HEWITT,
("Red Onion.")

WE WILL call Christmas week the closing of the season of nineteen-thirteen.

JOHN COULIHAN AND JAMES DIRKIN make their permanent Winter quarters in Danbury, Conn. Coulihan and Dirkin are dependable riding device owners and operators.

W. W. (Doc.) KIRBY, formerly a talker and agent, is now one of the star moving picture lecturers. Believe that Doc. has ambitions along the line followed by Burton Holmes, Elemdof and Elbert Hubbard. Doc. is a good student, so watch him.

SAW a sign on the ticket box of a moving picture theatre in Armourdale, Kan., last week, which read: "This theatre will be closed during carnival week." This brings to mind a slide the writer saw thrown on the curtain of a moving picture theatre in La Crosse, Wis., which read: "This is carnival week and we are trying to do the best that we can, which isn't much." This is what we will call sad news.

JAMES M. BENSON, the talker and agent, has not spoken for publication for a long, long time. James M., it is about time to said something.

Doc. TURNER gave one of his employees twenty-five cents and said: "Go get me six cigars." The boy stayed away for two hours and came back and said: "Doc., I could only knock down three babies; here are three cigars." Doc. said to him: "Anybody can knock down three babies in two hours; you are fired."

TO THE WHOLE WORLD.—Want you to disperse the fact from your mind that there are not any smart or clever people in the carnival business.

HERE comes my daddy now. You made me love you and I didn't want to do it.

CHARLES LE ROY, a little news from Brooklyn would come in right about now. What ever became of O-Sanna, the double-headed baby? Did the bottle get broken?

AL. PEIRCE was at one time a very successful carnival man. Geo. S. Marr was his general agent then.

SMITH GREATER CARNIVAL.—Are you going to Winter in Augusta, Ga.? Chris, Pop and Ed. have proven that they are a combination that is hard to beat.

HARRY KNOWLES, manager of the new Terminal Hotel, Fort Worth, Tex., wants to hear from his carnival friends. Harry, this is a signal for very heavy mail.

HEARD of a carnival organization that played so long in one town that they all became citizens and voted at the Fall election. No reason for that at all. Managers, don't wear out your welcome.

DUBUQUE, Ia., may raise the ban against carnivals and have a real one on the streets next season.

LAWRENCE CLIFTON KELLY.—Your letter received. It will only be a pleasure to hear from you again. You did not say whether it was all Winter this season or not. Answer.

J. J. TODD AND BOBBY, the "Crawfish Boy."—Are you still with William Herrington's Great Southern Carnival? Many of the bunch are asking about you. Take the tip.

THE National Hotel, in Leavenworth, Kan., will soon be much filled with carnival folks.

PRESS AGENTS.—In preparing matter for publication in which you intend to exploit the merit and magnitude of your organization, it would be well to adhere more strictly to facts and veracity.

AL. MYERS, GEO. W. (DOLLY) LYONS AND GEO. CLARK.—Will you kindly tell us some of the history of the Pan-Continental Amusement Company, that was on tour many years ago?

NOTICE that ankle bracelets have recently become very popular with diving girls.

RICE & DORE WATER CARNIVAL is in Winter quarters in Portland, Ore.

C. A. (RED) BELL and wife, formerly associated with various Parker organizations, and last season with Wortham & Allen, are permanently located in Independence, Mo.

CURLY HARRIS closed with Rice & Dore Water Carnival at La Grande, Ore. He passed through Kansas City last week *en route* South.

WHY is it that the cook tent is always located right at the entrance to the carnival ground? The smell of frying hamburgers and the general odor that emanates from a grease store is not very pleasant to encounter when going out for an evening's amusement. Have you ever thought of that?

RED ONION is pleased to announce that Carnival Conversation is to become a permanent feature of THE NEW YORK CLIPPER. In pursuance of the policy of THE OLD RELIABLE, it will ever be the aim to make the contents of this column dependable as a source of information and news. Should Red Onion at any time err, it will be his intention to immediately acknowledge any mis-information that may be contained herein. Trust the foregoing will convey more clearly Red Onion's attitude toward the profession he intends to serve.

TALKERS.—Burn the red fire, play the band, make noise and do everything that you can to annoy the other talkers while they are trying to make openings. This is considered highly professional courtesy, in reversed English. Gee, that guy is sarcastic to-day.

WALTER C. VAN HORN has written a new song entitled "When the Boys Get Back to Abilene." This is a companion piece to his popular entitled "Money In the Bank Is Better Than Nothing In the Pocket." Say, bunch, how many of you have a bank account? Don't you think that it is a good stunt to lay by a little each week? It's a dead cinch that your earnings are much more in the carnival business than in some other lines of the show business. Taken as a whole, you are a lot of well paid men.

GENERAL AGENTS.—You cannot pick out good locations one hundred miles away from where you are going to be, or by passing through the town in a sleeping car. Get off the train anyway and look at the location; look at it, at least.

WHO is the greatest carnival manager, and why is he? What qualifications are necessary to be a successful carnival manager? How many men possess the necessary qualifications? Count the successful ones.

JOHN P. MARTIN closed a successful season with Allman Brothers' Big American Carnival, and will Winter—that's the question—where? John P., speak up.

L. C. BECKWITH has been eight seasons with various Parker organizations. That's quite a record.

L. B. MCCALEB is the three day agent in advance of J. H. Johnson's Nomia Show, and has been all season, and is still making good.

L. P. CALDWELL.—Where did you go when you closed as special agent for the Great Patterson Carnival?

TWELVE towns and cities in Northern Minnesota, in the iron range district, have Fourth of July celebrations.

DID you ever attend a fair secretaries' convention and notice some of the absolutely "nutty" moves that are made by those that are not on the inside workings?

THOMAS O. MOSS.—You have been silent long enough. Speak up, that we may know what is going on in your camp. Regards to Harry J. Lewis, your secretary.

SAW a moral and refined Ferris wheel the other day. At least, that was what it said on the ticket box.

MRS. STEVE MILLS' work as a talker on "A Trip to Mars" show far excels that of some of the so-called gentlemanly talkers.

JOHN J. (RED) RILEY says that sawdust is the showmen's carpet. He speaks of it as pulverized wood.

HEARD a Dutch comedian say the other day that he was on the stage for no reason whatsoever.

THE carnival world would like to know some of the particulars pertaining to the death and burial of J. C. (Doc.) Jennensen, who is reported to have died in Lancaster, Pa., recently.

CHARLES G. KILPATRICK only rode in the motordrome one week. Charles G. is still the world's most daring and versatile cyclist.

BOYS, are you all fixed for the Winter? Old Jack Frost is here with his brother, John Crimp. The old woman in the sky will soon be picking the goose.

BUD BOYER accused one of his canvasmen of having wireless expression on his face.

MILDRED BROWN, the diving girl, and she is some diving girl, too, preferred home life in Detroit this season. She promises to come out again next season.

THERE are few white tops with carnivals. Black and khaki tops are the dominating canvases on a carnival lot. Did you ever notice it? No? Well, then, look around you.

J. FRANK HATCH.—Suppose that we will have to crown you motordrome king. Seven joy saucers should serve to keep you busy.

JAMES (JIMMY) HAGERTY has ordered a new round top for his hamburger pick-out.

TO EVERYONE IN THE CARNIVAL BUSINESS.—Keep your eye on this column. You cannot tell when something will appear that might possibly interest you. When you get ready to go into Winter quarters leave your order for a copy each week of THE NEW YORK CLIPPER with your nearest newsdealer, or send your order in direct to THE NEW YORK CLIPPER, 47 West Twenty-eighth Street, New York City, N. Y. THE OLD RELIABLE will have many special features during the Winter months from a thousand different pens.

THE directors of the Michigan Agricultural Society and the general managers of the Michigan State Fair, according to the press of Detroit, are seriously considering making the Michigan State Fair an event of two weeks or ten days' duration, and to change the date of opening to Labor Day instead of two weeks later, as has prevailed for some time passed.

BAD reports are coming from the small shows in Oklahoma regarding business.

O. H. JOHNS has a very neatly framed-up and well managed glass blowing show. Saw his attraction in Detroit.

ONE of the secrets of success is to play your own game.

GEO. D. N. HENNESSEY left St. Louis recently for the South. Another one of those indefinite places. Almost as comprehensive as "in vaudeville."

CHARLES F. DAVIS, who once had out a circus called Davis Brothers' Big Wagon Shows, is a good man for carnival people to see when in Toledo. He is well posted on what has happened and what is going to happen in amusement affairs in that city.

R. H. (BOBBY) WORK, son of T. C. (Dad) Work, is in a sanitarium in Cresson, Pa. He would be more than pleased to hear from his carnival friends. He numbers them from Coast to Coast.

HOW many carnival organizations deliver the goods in the original quality package?

GEO. W. FAIRLEY, of the Filipino midget fame, says there are more carnival aggrevations than there are aggregations. Geo. W. is a most excellent gentleman. He has toured the world and done a lot of other things. One of the best things that he did was to lend the carnival world his presence. The business needs more people like him.

DEWEY, Okla., claims the world's record as the first city to own a municipal merry-go-round for the exclusive amusement of its juvenile population. The City Council bought the outfit and turned it over to the youngsters. Now the amusement enterprise is a going concern day and night. The whirls of the municipal hobby-horses proved a strong rival to the carnival organization that furnished the amusements for the sixth annual round-up celebration, recently held in Dewey, according to information received from that town. Why wouldn't the odds be in favor of the free rides provided for them by the city carry-us-all? C. W. Parker, who was the first one to suggest this to you?

RED ONION wishes to acknowledge the receipt of several hundred well wishing communications recently received. He desires to thank the entire carnival fraternity for their hearty co-operation, loyalty and support. It is a pleasure to serve each and every one of you, and he stands not as the master or dictator, but as your humble servant.

DAL (RUBE) ROY closed his season in Allen, Okla., with the Kit Carson Wild West, with which show he has been the past season producing comedy rube novelties in the arena. Rube is at present doing street advertising for Lynch & Company, of St. Louis. His card reads: A. Hank Spivins. Rube is always good for a good laugh on a carnival lot. He has hundreds of friends in the business. When the writer met him he had a copy of THE NEW YORK CLIPPER under his arm. His first remark was: "Red Onion, see you are in here now."

JACK CONNORS, the acrobat, of Danville, Ill., who last season played a limited engagement with Herbert A. Kline, is in vaudeville, wherever that is. Jack is a clever performer and well liked by the bunch.

J. T. WINDHORST, of Windhorst & Company, the well known lighting experts, always has a good word for the carnival people, and is never too busy to talk to them, whether they want to buy, sell, trade or visit. That kind of a man is bound to be successful.

BILLY GREEN, manager of the Paragon Amusement Co., was a CLIPPER caller Oct. 17. He has just returned from the Knoxville Exposition.

HE QUIT the show because they wanted him to help set up and take down. It's an awful crime to have to work. That's what he thinks. Whenever a man gets nigger rich, the best thing you can do is let him go.

CHARLES WARNER, the cornetist, and his wife, Minnie Warner, the animal trainer, are in St. Louis, where they plan to remain for the Winter season. What will we do with Minnie?

GEO. JABOUR, when he was in the carnival business, always strived to have the foreign and supectacular tinge to all of his attractions. Managers please note.

J. B. WARREN.—When are you coming out with a new sea cow? Understand it has to measure up to a very high standard as sea cows go. It's bad that Bill died, but we look for you to put over a good one when you do.

J. C. (SPOTT) SNYDER, last season associated with J. Frank Noethen, is now stage manager of the Fischer Grand Theatre, Danville, Ill. And believe us when we tell you it is some theatre.

SUPPOSE a lot of you carnival folks will sit on the Florida beaches this Winter and wait for sea cows to come in. Better not wait for them, better go out and get them.

A. T. WRIGHT.—How many Irish fairs are you going to put on this Winter? Understand that your circuit will cover the larger cities in United States and Canada. Let's have the news.

S. W. BRUNDAGE.—When and where do you close?

PRESS AGENTS.—Don't tell us that good photographs don't "cut" any figure in effective press work.

KANSAS CITY, Mo., has abandoned its Priest of Palace celebration. At least, it was not held this year. The Royal Live Stock Show was held in that city week of Oct. 6.

IRVING J. POLLACK.—We have picked out Pittsburgh, Pa., for the Winter quarters of the Rutherford Greater Carnival.

MATT COLLIGAN, proprietor of the La Grand Hotel, Kansas City, Mo., always makes carnival and other show folks feel at home in his hostlery. The La Grand is fast becoming the carnival hotel of Kansas City.

SOME carnival people are so narrow visioned that all they can see is their pictures tacked in the top of a Taylor trunk. That is, if they are the possessor of the said Taylor.

BENNY KRAUSE.—Will there ever be another dodging monkey like Artey? Remember how he saved the day in Memphis years ago?

HERBERT A. KLINE added another item to his record of long distance jumping by going from the State fair at Springfield, Ill., to the State fair at Dallas, Tex., where his organization is playing this week.

WHY a number two organization? Why not have a number one? In all that A1 implies.

ETTA LOUISE BLAKE can give a lot of showmen pointers on how to frame up a classy money getting attraction. Her Miracle Show is possessed with originality, merit and extreme novelty features, and it gets the money.

CHARLES E. BREHM is in St. Louis for the present, but threatens to carnival for the Winter. Charles E. is a classy fellow.

CARNIVALITES.—What do you mean by getaway? Aviators and balloon ascensionists always speak of making a successful getaway from the ground. As so many of you are always up in the air you probably mean a get-away balloonly speaking.

J. H. BOYER, of East St. Louis, Ill., known to every man in the tent show field through his various operations in that line, has purchased from William Deuel his Dog and Pony Circus, and recently had it shipped from Knoxville to East St. Louis. J. H. says always glad to see carnival folks.

HARRY S. NOYES has some milage over Mexican railroads. Harry S., what are you going to do, become a war correspondent or a Chilli inspector?

A BOOB is generally what a fool thinks he is. "A wise man."

RALPH PEARSON.—Will you ever forget the time you tried to fix the searchlight on the ocean steamer going from Savannah to Tampa? Aimee—Ralph is in the sea.

DEACON DELMORE was once in on a bank roll, but when the train stopped he found out there was no bankroll. Deacon, how is Erie, Pa.?

RUFUS BUCK, the artistic glass blower, left St. Louis recently for Quincy, Ill., where you will find him at the Gem Theatre, if he decides to stay there. If he don't stay there he is liable to go to Kansas City. He is a traveler, so you can't tell where he is going to be. Rufus likes the carnival game too well to stay still.

SURELY but slowly there is a new era for carnivals dawning.

WHO is the best talker in the carnival business? Send in the name of your favorite.

J. M. (SULLY) SULLIVAN says that the only kind of an exhibit to have is one that can arrive on the lot at 6.55 P. M. and open at 7.08½ A. M. Sully has that kind of an exhibit. That is probably the reason that he endorces it.

JOSEPHINE FLEMMING, THE DIVING GIRL.—We have been informed that diamond rings, wedding bells and country life in Canada are now in vogue. Walter K. Sibley no doubt will be sorry to lose you from his water circus, as you were one of the most dependable aquatic performers in the business.

SAW a sign on a chewing gum pick-out last week which read: "Alive or your money back."

W. H. (BILL) RICE told one of his performers one time to go to the office and see if he could get his money, and Bill further said: "Come back and let me know how you make out; I need some money myself."

SAM C. HALLER.—Who is stopping at the Continental Hotel in San Francisco? Many of the carnival boys will be in that city this Winter. Kindly write them a letter advising them what to do in this matter. It will be appreciated, can assure you.

AGAIN we ask you, why the bally-hoo fights? Did you ever win anything by it?

OSCAR V. BABCOCK, Arthur Holden and Nick Chefarlo.—Who built the first loop-the-loop? Who built the first death trap loop? Who added the gap to the first loop? Who built the first loop-the-loop without a loop? Kindly answer this so we can settle some arguments.

SIMON KELLERMAN JR., of Edwardsville, Ill., who was at one time with Rice & Dore's Water Carnival, says that Edwardsville is going to have a real home coming next year, but can't tell why they didn't have one this year. He thinks that one could have been pulled off this year if some inpsiring general agent had dropped in town. Simon, W. H. (Bill) Rice, A. H. Barkley, Harry Wright, E. C. Talbott, Tom W. Allen, Steve A. Woods, Al. F. Gorman, Geo. S. Marr, Wilbur S. Cherry, J. Geo. Loos, Harry S. Noyes, Harold Rushea, Nat M. Reiss, Herbert A. Kline, Victor D. Levett, W. K. Havis and J. W. (Jack) Hampton are very inspiring general agents, so there you are.

SAN FRANCISCO, Cal., week of Oct. 20, will celebrate the four hundredth anniversary of the discovery of the Pacific Ocean by Vasco unez de Balboa, by holding the Portola Festival. For the lavish expenditure of money and the true exemplifaction of the carnival spirit, the Portola Festival is nowhere rivaled in America unless it be the possible exception of the New Orleans Mardi Gras.

DON C. STEVENSON.—Send in the roster of your Southern Belle Show. From the photograph we would judge it to be a very high class show proposition.

J. GEO. LOOS.—Whose motordrome is it? Nigro and Loos are a combination hard to beat. They have not closed for many seasons.

"WHEN IT IS APPLE BLOSSOM TIME IN NORMANDY" is getting a terrible banging by some of the near singers in carnivaldom. They have cut down "The Lonesome Pine" and forsaken "That Old Girl of Mine." Such high class popular ballads as these should be lasting.

D. C. MCDANIELS says the best way to equip yourself to join out with some of them is to get a pair of boxing gloves in which you have carefully concealed a couple of good, healthy horseshoes.

DAN T. MCNULTY, the well known talker, conversationalist and entertainer, left St. Louis recently for some point in Georgia, where he will engage in a commercial line for the Winter. Dan T.'s friends were sorry to see him leave. He has no enemies.

IT TAKES Mr. Wisenheimer in a small town to handle the annual street celebration for the simple fact that he can do it so much better than an experienced man in this line could do. Here is what the writer saw printed on strawboard to advertise one of these events in a small town in Illinois: "Aviation and carnival amusements. The band will play almost continuously. There will be numerous parades, merry-go-round, vaudeville show and numerous concessions, and ice cream from Chicago, and home-made cake."

RAVINGS OF A NEAR TALKER: "Ladies and Gentlemens, step up close to dis platform and we will have the young man sing that beautiful ballad entitled 'Tear-Drops From a Wayward Maiden's Eyes.'"

LEO F. TAYLOR, of H. W. Campbell's United Carnival, you are hereby delegated to keep the carnival world supplied weekly with news from the H. W. Campbell organization. Leo F., many thanks.

D. J. (DANNY) LUND.—All of the chorus girls are singing "Here Comes My Daddy Now." Here comes a flock of Lammers, twenty-four in number. He missed them all—almost. Dan J. says that he will spend the Winter at Daytonia Beach fishing for seacows.

RED ONION IN ERROR.—Marie Barnett, instead of Marie Cota, is the young lady that was singing in the cabaret in Peoria. Miss Barnett only sang for one performance, however.

AROUND some doll rack outfits it is hard to tell who has the wooden heads.

How many of you have enjoyed the nice country air between Armourdale, Kan., and Kansas City, Mo., in the vicinity of the stock yards?

C. W. PARKER shortly starts on his annual trip South.

JOHN A. POLLITT.—We have often wondered why you did not become a circus side manager. Would hate to lose you. What is this we hear about you going to South America?

WHO is it that is going to put on a permanent Winter carnival in New Orleans? The scheme is to change the attractions weekly, but to keep the same lot and lights, and feature each week one or more of the big sensational free acts. It might be good.

LEW ROSE.—What's the noise? Not Harry S.? Are you still in dear old New Orleans?

"FAT" MCHENERY AND BASCOM FAULKNER did as much if not more than any men in the show business to popularize and make profitable big snake exhibitions. It was nothing for them to have thousand dollar days with their big snake shows. Mr. Fat McHenery passed through St. Louis recently *en route* to Corrollton, Mo., to play the fair. He looks the same as he did many years ago.

WHERE do you show folks go from here? You all are the hardest looking people that were ever in our town. There is no reason for town boobs being permitted to give voice to such an expression. Kindly take the tip Dope it out yourself.

D. M. ATWOOD wants the permanent address of Lord Rumble, D. M. Think "the Lord" is in a small town in Mississippi.

EDWARD LA GIRNAU (BUTTONS) recently closed an engagement with the Sells-Floto Circus and is now resting in St. Louis, prior to taking up his Winter work, which engagement he will announce later. Edw. was with us for many seasons, but he says he likes the circus, so suppose we will have to let him stay there.

MANAGERS OF MOTORDROMES.—How quick can you put up and take down your motordrome? (All structural work, top, bally-hoo and ticket boxes.) Many are going to try

LEWIS F. MUIR, THE KING OF RAGTIME, IS ABOUT TO SAIL FOR ENGLAND.

Lewis F. Muir will go to England, sailing on the S. S. *Olympic*, Oct. 25.

"Hitchy Coo," "Waiting for the Robert E. Lee" and others of his songs have achieved there a popularity even surpassing that which they have gained upon this side of the water, and, according to Albert de Courville, have created a demand for the composer's personal appearance which amounts to a distinctive phenomenon. Mr. de Courville says that England insists upon a personal view of the man who wrote the melodies which have set the nation ragtime mad, the melodies to which its regiments do quite half their marching. As Mr. de Courville is the moving spirit of the London Hippodrome, he ought to know the British public and its preferences.

More than a year ago he began to urge the young American composer to make the voyage, and finding it impossible, by correspondence, to induce him to consent, came himself to this country intent on taking Muir back with him, or at least, determined not to return until he had tucked a Muir contract into his pocket.

At that time, however, Mr. Muir was so firmly tied by his American agreements that he could not accept an offer from the British manager. Arrangements have now been made which permit the voyage, and the composer will not only play and sing for the London public—he is a brilliant natural pianist as well as a musical author—but will join several European notables in the preparation of the music for this year's great Hippodrome Holiday Review

The American admirers of the young composer will be glad to know, however, that there is not the slightest danger that he will permanently remain upon the other side. He already has signed a new contract at an advance and a very gratifyingly high figure with F. A. Mills, his present publisher, who brought out all his past hits: "Play That Barber Shop Chord," "The Bear Cat Rag," "Waiting for the Robert E. Lee," Hitchy Coo," "Take Me to that Swanee Shore," "Here Comes My Daddy Now," "Cowboy Joe," "Ragging the Baby to Sleep," Mammy Jinny's Jubilee," "He Wants Someone to Call Him Papa" and the new song, which everyone feels sure will be the greatest of his hits, "You Did, You Know You Did."

Mr. Muir's European experiences are certain to be thoroughly unusual. There is a quality about his music which not only has set the feet of our transatlantic cousins dancing and their lips a-humming, but which has attracted the attention of the best musical minds of Europe. In other words, it is now generally recognized that Lewis F. Muir is something more than a writer of popular songs, that he actually is adding something new and very much worth while to the music of his time.

Among the many evidences of this is the deep interest evinced in his productions by Leoncavallo, the eminent composer of "Il Pagliacci." In the Muir melodies Leoncavallo discovers an originality which he describes as startling. After playing some of the Muir songs he has gone so far as to publicly declare that he would be proud to have his own name attached to them. In one letter to the young American composer he explains that in almost any one of Mr. Muir's songs there is theme enough for a grand opera.

Mr. Muir values this expression from the celebrated Italian above any other compliment which has ever been paid him, and looks forward to their actual meeting in Europe as certain to be the most interesting episode of an experience which promises to be full of fascination and distinction.

The eagerness which the European musical world has shown to meet the young American apostle of "rag-time" not only amazes him, for he is known among his friends as "Modest Muir," but indicates beyond a doubt that it is the melody, rather than the lyric of a song in which lies that universal appeal of the various modern productions which have made America musically famous from world's end to world's end.

It is interesting to note the fact that the offer first made to Mr. Muir contemplated a European engagement of a full year, but that his American contracts made it impossible for him to promise to remain for so long a time away from his native country.

The evolution of a Muir song is an interesting process. In not a single instance has one of the great hits with which his name has been associated been first suggested by a lyric. Invariably the melody has formed the first suggestion, and Mr. Muir declares that not one of his world-famous melodies has been, what so many composers are rather fond of referring to as, an "inspiration." Each, he asserts, has been carefully built up, evolving slowly, sometimes almost laboriously, until, after work frequently long continued, he has felt sure that he has done the best he could with the idea. Then he has told the lyricist what to do in the way of fitting words to the idea and the rythm.

Another interesting point about Muir's method is, that he, himself, regards the fact that he never had the slightest technical musical education, not as a handicap, but as an asset.

While Leoncavallo speaks of him as the "Apostle of Ragtime," and while he certainly has earned this title, it would be unfair to him to permit the impression to go forth that he has done nothing but syncopated melodies. His last production, "You Did, You Know You Did," and the one which he hopes and believes will be most popular of all, is a typical ballad. That it already is a definite hit delights him.

No composer ever has been truly popular who has not known instinctively the people's heart. Muir does. His sense of rythm never fails him. He backs it with intuitive knowledge of musical construction which amounts to genius; but, above all, he puts into his melodies that definite and unerring knowledge of human love and joy and sorrow which has come to him through sympathetic observation during wide and unconventional journeyings around about the nation which has crowned him the most popular composer of his time.

THE CLIPPER asked him which of his songs he likes best, and he promptly answered with a statement which, although he surely was unaware of the revelation, explained the secret of his charm—this heart-interest which is so notable in everything he does.

"'Ragging the Baby to Sleep' is my own favorite," said he, "although 'Waiting for the Robert E. Lee' has been my most successful song. But, you see, my mother died while I was a mere baby and my care devolved upon my father.

"He took up the burden with a tenderness which brings tears to my eyes whenever I recall the far days of my very little boyhood.

"You know how queerly fragmentary such far memories become? Well, most distinct of all of mine are those of my poor dad as he marched up and down with me while he hummed that old and to me ever sweet lullaby of J. K. Emmet's—Fritz's 'Go to Sleep My Baby.'

"Out of those dear, half sad, half happy, those dreamy recollections of a motherless little boy baby, whose father had to lull him into slumber when the evening came, and who chose for the lullaby with which to do it, old Fritz Emmet's immortal song, I built my melody—my 'Ragging the Baby to Sleep.' You see, it tells the story of a father's soothing of a child, not of a mother's. And so, while 'Ragging the Baby to Sleep' has not reached an edition of two million copies, as has "The Robert E. Lee,' nor even an edition of a million and a half, as has "That Barber Shop Chord,' to me, I think, it will ever remain the dearest of my melodies."

"Waiting for the Robert E. Lee," by the way, is to-day, Mr. de Courville declares, the most popular melody among the regimental bands of the British army, and has been for a year or more. It is the official marching tune of the King's Guards, while throughout the United Kingdom and the British Colonies "Hitchy Koo," he says, means ragtime. Often, says Mr. de Courville, the English song buyer desiring syncopated music asks the dealer not for ragtime, but of a "Hitchy Koo" song.

for record. Send in yours. The size of the tract, hours and minutes, and the number of men, and the condition of the weather. Let it start from the time you unload the wagons in putting up, and in taking down to the time that it is back on the wagons. This would make interesting reading to those interested. Will you please do it to-day? Yes. Thanks.

WHO was the first person to sing through a megaphone on a ballyhoo stage? Why, oh why, did they start it?

MAKE a safe bet that a real high class carnival organization on the down town streets of East St. Louis would get a ton of money, figuratively speaking. There will be one there next season. Who is going to do it?

BARNEY R. PARKER.—Is there anything else in Abeline Kan., besides the blue sky and a wheel-barrow? You said that these were all there was there last Winter.

CHARLES R. KIRBY, who has the dining car with the S. W. Brundage carnival, is up to the present time the best dining car manager that we know of.

THE car inspectors can knock the carnival trains harder than any other class of people. They have a right too.

F. M. SUTTON.—How was Colorado this season? You've been awful silent of late. say something.

SOON be time for the long home runs and Winter quarters. Are you fixed for the Winter? Give it a serious thought.

GEO. S. MARR, for the past season general agent for K. G. Barkoot's "World's Greatest Carnival," says that he is going to open a correspondence school to teach committees how to sign bonus contracts. Geo. S., we are afraid that you won't have many students.

LLOYD O. HUTCHINSON, the big Eli Ferris wheel operator, left Kansas City last week for his home town, Abilene, Kan., where he will spend a few days prior to joining Robert L. Carroll.

IT'S bad, in fact, it's very bad, when a show has to give a performance to an army of "tin stars." Whose fault is it when such is the condition?

M. E. (MONTY) WILLIAMS, at one time one of the dandy little talkers in the carnival business, has been in the moving picture business in Kansas City for the past few years. Talk about prosperity! Roll over, chump, it's nobody but the crazy doctor, footsore and weary. But the chump wouldn't roll over.

ROY C JONES (you all know him from the good old carnival days) is managing Frank L. Talbott's Hippodrome in Kansas City. Doesn't take a man with ability very long to advance. Roy C. has ability.

MAY BALES (Mrs. William Nobles) and Mrs. William A. Spencer retired from the road last season and are now in Kansas City. They may come out again next season.

MANY churches are putting on country stores. That seems to be more than some special agents can do.

AL. F. GORMAN.—Texas or Winter quarters? Answer.

SEEN in St. Louis recently: Mrs. Walter K. Sibley, Mrs. Robert Le Burno and Sig. Cannon.

GENERAL AGENTS.—Do not book a town that has not paid the police force off in nine months. Those tin star guys have got to get money somewhere, but do not make your organization the involuntary victims of these public parasites.

W. L. WINSLOW, how is country life in California? It's nice to have a bungaloo situated in a picturesque valley.

J. L. WOODS once had a carnival out, called the Four Brothers and on the side of hi cars was painted, Musical, Mechanical and Clean. See no reason for being proud of being clean. Those that are prefer not to boast of it. J. L., how is the riding device business?

THE tattooed man cannot sleep at night. He says that the little angels that are tattooed on his back keep fluttering their tiny wings, and won't let him. Naughty little angels.

HARRY POTTER, J. C. McCaffrey, Joe (Parson) Durning and Farney R. Parker.—Your friends want to hear from you.

SIDNEY BELMONT is still running his little school of acting up in St. Louis. Sidney has a couple of vaudeville that are sucessful. Sidney coming back?

J. H. WEST, of San Francisco, who for five years was identified with Joe S. Ewards' zoological enterprises, and for the past three years has been playing carnivals and fairs, finished his fair engagements last week and is now resting in Kansas City.

HAROLD BUSHEA was in Kansas City last week *en route* to Denver. Better keep your eye on Harold.

SOME say that you can get money with a Sunday school carnival, while others say that you cannot unless it is otherwise. What are your views on this matter?

BANDMASTERS.—Rehearse the band before or after the concert, not during the concert.

T. J. (TOMMY) CANNON, general agent for Allman Brothers, was in Kansas City last week arranging for the movement of that organization from their closing stand, Florence, Colo., where their season ends Saturday, Oct. 18, to Lawrence, Kan., where they Winter. Lawrence is the home town of "Old Man arly"—you all know him. He is a money getting showman. The Allman Brothers, under the management of Doc. Allman, had a most successful season, nancially and otherwise. So don't lose sight of Doc. Allman and his movements during the Winter months.

R. L. CARROLL and his Great United States Carnival made a run from Benton, Ill., via Kansas City, to Guthrie, Okla., early last week. Another one going into Texas. Met J. L. Landes and Frank Welch, of his company, in Kansas City, and they report everything with the company O. K.

THEY do tell us that confetti was many feet deep on the streets of Omaha during the Ark-sen-ben Carnival. Show folks don't like that—that confetti thing.

C. B. KIDDER says that he has solved the problem of how to get wagons to fit any flat car. He proposes to have rubber flat cars so that they can be stretched to any length desired. They will be held on with rubber chalks and tied off with wire springs. No, can't tell you what is the matter with C. B.

A FEW of the star secretaries and treasurers in the carnival business: W. L. Wyatt, Homer V. Jones, Barney S. Gerety, Francis Graham Scott and T. M. (Tommy) Warren. Did not say that there weren't any others.

NEAR MANAGER TO CONCESSIONAIRES.—"Don't leave any lumber on the lot. We want to make a good showing in the next town."

OSCAR NOBLE, of the Ringling Brothers' Circus, and Roy L. Gill, of the 101 Ranch Wild West.—Where are you fellows going to Winter? They once car-niv-aled, and needless to say, they did it well.

C. A. WORTHAM said he once knew a fellow that was training a horse so he wouldn't eat, but when he got him trained he died.

NEAR MANAGER addressing a general agent, said.—"How much bonus can you get for an Octopus, or jelly fish? As you know that is our leading attraction. There surely couldn't have been much else to that outfit.

J. W. (JACK) HAMPTON.—When you get through wheeling West Virginia, let us hear about that big one you are going to put out next season. Yes, we do know that you are going to do it.

BIG MANAGERS.—What is the matter with Youngstown, O.; Dayton, O.; Covington, Ky.; Decatur and Champaign, Ill., and some of the other good ones that you passed up?

NAT M. REISS.—Tread lightly; they are all watching you.

WHAT a disappointment life would be to some people if they should accidentally happen to take it seriously.

COOK house talk has disorganized many good carnival shows and bankrupt many managers.

BERT HOSS was a talker and general agent that had them all guessing once. Bert, speak up.

HAVE only one criticism to make regarding the Michigan State Fair. The traffic regulations no the grounds were very bad. Vehicles should not be allowed to pass down the midway during the time that the shows are open, as was the case there. Other fairs are guilty of the same offense, and this criticism is not directed wholly at the Michigan State Fair management. It just happened that this was brought forcibly to the writer's attention at that place.

HARRY C. WILBUR, Vancouver, B. C., can furnish full instructions as to how to load a horned horse for shipment. Harry C., shame on you for striking a little monkey.

MY, HOW important some first season guys are. Didn't say anything about the feminine of this. What has become of the original Patsy Cracker Jack.

THOMAS J. HURD.—Some news from K. G. Barkoot's Circus Royal, please. Thos. J. heard a talker make an opening on an animal show the other day, and he used a talk that you used ten years ago, word for word. Yours friends rebuked the young man severely.

HARRY HIKES, H. H. (Fat) Duncan sends his best regards to you.

SAW a baseball game the other day, called the baseball swallower. The banner said it was the only one in the world. After you had taken a good look at it you could not see any legitimate reason why there should be any others.

MLLE. LILLJENS was once the queen of all lady high divers. Don't you remember?

SAM J. LEVEY.—How is Chicago and the United Fairs' Booking Association? Also the Wellington Hotel and that place across the street? Sam J. was once the general agent for the Mazeppa Greater United Carivan. Oh, yes, he is coming back, too.

LOT TALK.—That guy has got a kink in his brain. Don't care much for that.

SPECIAL NOTICE.—All mail intended for William Judkins Hewitt (Red Onion), address care NEW YORK CLIPPER, 47 West Twenty-eighth Street, New York City, N. Y. Red Onion's Route.—General Delivery, Tulsa, Okla., Oct. 22 to Nov. 1, inclusive.

OUT OF TOWN NEWS

PHILADELPHIA.

There is not a single novelty at any of the downtown playhouses for the current week, where all of the attractions hold over, with the exception of the Walnut, where "Rebecca of Sunnybrook Farm" succeeds "The Round-Up."

FORREST (Nixon & Zimmerman, mgrs.)—"The Little Cafe" scored an instantaneous hit to capacity houses last week. Both the press and public were lavish in their praise of the production, which was voted the best so far this season. Hazel Dawn has a very congenial role, and made a sure success. Just as popular was Grace Leigh and Alma Francis, while John B. Young, Tom Graves and Harry Neville also scored big successes. The second week begins 20.

LYRIC (Lawrence Blumberg, mgr.)—Sam Bernard, in "All for the Ladies," 13-18, was also a popular drawing card, and the houses showered big applause on the star, whose humor is as delicious as ever. Phyllis Partington was also very pleasing, while Louise Meyers, George A. Schiller and Teddy Webb add plenty of interest to the show. The second week begins 20.

GARRICK (Charles C. Wanamaker, mgr.)—May Irwin, in "Widow by Proxy," was accorded a gracious welcome by splendid houses last week. The star is a great local favorite, and her humor is as effervescent as ever. Orlando Daly, Clara Blandick and Marie Burke were also popular members of the cast. The second week starts 20.

ADELPHI (Lawrence Blumberg, mgr.)—"Fanny's First Play" continues to grow in popularity with the houses that enjoy the show brand of audacity. The third week starts 20.

BROAD (Nixon & Zimmerman, mgrs.)—"Milestones" continues to splendid houses that applaud the one cast and admirable construction of the play. The third week starts 20.

WALNUT (W. D. Wegefarth, mgr.)—"Rebecca of Sunnybrook Farm" 20 and week. "The Round-Up" departed 18 after two weeks of satisfying returns.

LITTLE THEATRE (Beulah E. Jay, mgr.)—"The Elder Brother" was seen last week by large and fashionable audiences. It will be continued for week of 20.

CHESTNUT (Wm. A. Page, mgr.)—The Orpheum Players put on "Our Wives" for the first time locally. "The Second Mrs. Tanqueray" was a finished production at the hands of the players last week, to splendid houses. Gertrude Dallas had all of the requisites for the title role, and won a deserved success. Mitchell Harris, as Aubrey; Florence Roberts, as Mrs. Cortelyou; Marion Swayne as Eileen, and Edward E. Horton, as Drumrill, were fully up to the requirements.

AMERICAN (James Wall, mgr.)—The stock company puts on "Power Behind the Throne" 20 and week. "The Great Divide," which drew big houses last week, served to introduce the new leading lady, Adra Ainslee, who acquitted herself most creditably.

STANDARD (J. J. Sinkins, mgr.)—The Paul Burns Stock, in "Midnight in Chinatown," 20-25. "Why Girls Leave Home," with Nancy Winters in the lead, did splendidly 13-18.

HART'S (John W. Hart, mgr.)—The Stanford Players, in "The Two Orphans," 20 and week. Last week, "Classmates" was received with approval by fine houses.

B. F. KEITH'S (H. T. Jordan, mgr.)—Olga Nethersole and company is the big card week of 20, in addition to Nick Hufford and Dell Chain, Black Bros., Trovato, Edmond Hayes and company, Hubert Dyer, Betty Callish, Anita Bartling, Abdullah Bros., and moving pictures.

METROPOLITAN OPERA HOUSE (Eugene Myers, mgr.)—Onaip is the big act all week 20-25. Other numbers for 20-22 are: Edna Cooper and company, the Five Bennett Sisters, Ward and Hayes, Weston and Young, Lyons and Greme, and Agnes Carter. For 23-25 the acts are by Willie Hall and Bro., Saunders and Von Kuntz, "In Old New York," Carno and Ward, Melville and Schroeder, and Leno Roberts.

WM. PENN (Wm. W. Miller, mgr.)—Week of 20-25: Will and Kemp, Charles Olcott, Catherine Siemons and company, Bison City Four, Lesky's Three Types, Van Houghton and Joslyn, and moving pictures.

NIXON (Fredk. Leopold, mgr.)—Week of 20-25: Eight Dresden Dolls, Arthur Young and company, Tango Duo, George Armstrong, the Four Lewis', Jack Clifford, and moving pictures.

GRAND (Thos. M. Dougherty, mgr.)—Week of 20-25: Lombardi Opera Co., Adgie, Five Violin Beauties, Alice Hanson and Ignatz, Eight Black Dots, and moving pictures.

ALLEGHENY (C. F. Eggleston, mgr.)—Week of 20-25: "The House Warmers," Four Pals, Rawls and Von Kaufman, Caits Bros., Henry Ellsworth and company, Emelie Sisters, and moving pictures.

LIBERTY (W. M. Taylor, mgr.)—Week of 20-25: Nana and Alexis, Trovollo, Harkins, O'Brien and Carmack, Rose Tiffany and company, Sneeden and Harvey, Ross and Tinsman, and moving pictures.

KEYSTONE (M. W. Taylor, mgr.)—Week of 20-25: "When Women Rule," the Heims, Eddie Howard and company, Dunbar and Turner, Marguerite, and moving pictures.

ORPHEUM (C. K. Lord, mgr.)—Week of 20-25: Rivoli, Barto and Clark, Smith, Cook and Brandon, Ruth Raynor's Players, De Witt, Burns and Torrance, and moving pictures.

FAIRMOUNT (Sam Dawson, mgr.)—week of 20-25: Seymour's Happy Family, the Turpins, Arthur Guy and company, Will Story and company, Ernie and Ernie, Chevrill, and moving pictures.

EMPIRE (W. C. Cameron, mgr.)—Dave Marion's Own Company 20 and week. The Big Jubilee Show was a big winner, to immense sized houses last week. A gratifying feature of the season so far is the increasing female patronage. Pat White is the big star of the show, and he rattled of big chunks of fun. George Phillips, Harvey Brooks, Tom O'Neill and Anna Grant were able assistants.

CASINO (Elias & Koenig, mgrs.)—Dave Marion's Dreamland Co. 20-25. The Beauty Parade had a thoroughly up-to-date show, to big numbers, last week. Harry Fields' Yiddish comedy was refreshing, and he got bunches of laughs. Countess Rossi also gave a good account of herself, and scored a pronounced hit. Mollie Williams' Show 27.

TROCADERO (Robt. Morrow, mgr.)—The Robinson Crusoe Girls are due 20-25. The Sunshine Girls dispelled all gloom to capacity houses last week. Pete Curley was as inimitable as ever and put over the fun in jig time. Frank Manning, Charles Raymond, Louise Pearson and Florence Martin were also skillful entertainers.

GAYETY (John P. Eckhardt, mgr.)—This old time burlesque house, after undergoing a complete re-construction, opens as a stock burlesque theatre on 18. The opening bill will include: Mite Moo Ree, Cabaret Trio, Ferguson and Mack, the Jolly Quartette, and a chorus of forty.

DUMONT'S (Frank Dumont, mgr.)—An appropriate skit on the World's Baseball Series was pulled off in fine style last week. Chas. Boyden, as the umpire; Will Lawrence, as Connie Mack, and John Murphy, as the pitcher, were very funny, and the skit was received with howls of delight. Eddie Cassady shone brilliantly in the first part, with some new ballads.

BIJOU, GIRARD, FOREPAUGH'S, PEOPLE'S, ALHAMBRA, VICTORIA, PALACE and PLAZA give vaudeville and moving pictures.

NOTES.

THE engagement of the "Les Miserables" films at Witherspoon Hall were to have ended last week, but owing to the big business will remain for a few weeks longer.

MELBA will be heard in concert at the Academy of Music, Oct. 23.

O. M. S. MCLELLAN AND IVAN CARYLL, authors of "The Little Cafe," saw the opening performance of that show at the Forrest.

SAML. F. NIXON, the theatrical manager, celebrated his birthday anniversary Oct. 13. Despite this unlucky number, Mr. Nixon says his luck has been proverbially good.

Carbondale, Pa.—Grand (Harold F. Tuthill, mgr.) a musical comedy week of Oct. 27, "What Happened to Mary" Nov. 3, "The Spring Maid" 11, "Maude Muller" 15, Arthur Chatterton week of 17.

IDEAL (L. A. Farrell, mgr.)—Lynott's Orchestra and daily change of photoplays.

GEM (Alfonso Sirrianni, mgr.)—Mechanical orchestra and new pictures daily.

SAVOY (John E. Lewis, mgr.)—Music and feature pictures, changed each matinee.

VICTORIA (Richard Foote, mgr.) — Vaudeville and daily change of pictures. Vaudeville changed Mondays and Thursdays.

Altoona, Pa.—Mishler (I. C. Mishler, mgr.) "Stop Thief" Oct. 21, Honey Girls 23, "The Sins of the Father" 24, Jan Kubelik 25.

ORPHEUM (A. E. Denman, mgr.)—Bill 20-22: Hale, Norcross and company, Zelaya, Craig and Williams, and Kennedy and Kramer. For 23-25: Porto Rica Girls, Bloomquest Players, Guy Bartlett Trio, and Carmen Ercell.

Greensburg, Pa.—St. Clair (A. G. Wible, mgr.) Chicago Stock Co. week of Oct. 20.

KEAGGY (H. R. Lightcap, mgr.)—"The Silver King" 25.

Norfork, Va.—Wells' (Otto Wells, mgr.) Henrietta Crosman Oct. 20, 21; "Little Women" 22, 23.

COLONIAL (C. C. Egan, mgr.)—Bill for week of 20: Ed. Vinton and Buster, Harry Tate's "Motoring," Adele Ritchie, Erdman and Rubens, Lidia McMillan and company, Skaters Bijouve, and Clarence Durbar.

GRANBY (Otto Wells, mgr.)—"The Divorce Question" week of 20.

ACADEMY (Otto Wells, mgr.)—Vaudeville and motion pictures.

VICTORIA, AMERICAN, WONDERLAND, ARCADE, COLUMBIA, FOTOSHO and BONITA, motion pictures.

Lynchburg, Va.—Academy (Jake Wells, mgr.) "Little Women" Oct. 20, Primrose & Dockstader's Minstrels 21, "The Trail of the Lonesome Pine" 22, Henrietta Crosman 24.

TRENTON (J. B. Trent, mgr.)—Bill week of 13 included: Bob Warren, Prevett and Merrill, the Longsworths, the Majors, Collins and Wopman Bert Granville, Dixon Sisters, and Harvey and McGill.

GAYETY, MAJESTIC and BELVEDERE, motion pictures.

Staunton, Va.—New, "The Chocolate Soldier" Oct. 25, Lewis Mann 29.

EXECUTIVE AND CONVENTION COMMITTEE THIRD ANNUAL CONVENTION OF THE MOVING PICTURE EXHIBITORS' LEAGUE OF AMERICA, NEW YORK STATE BRANCH No. 11.

Top Row, Left to Right—George Wunder, first vice president; Jules Greenstone, second vice president; G. L. Tyler, press committee; F. C. Pierce, exhibit committee, Geneva, N. Y.
Lower Row, Left to Right—J. J. Farren, press committee; W. A. Calhan, secretary; A. N. Wolff, president; F. C. Gerling, press committee; W. C. Hubbard, treasurer.

BOSTON.

Changes of note are few and far between this week. With the exception of Evelyn Nesbit Thaw, at the Shubert, the burlesque and vaudeville houses offer about all that is new. But of course, the holdover attractions must be considered by those who have not been able to see them as yet. Last week's business started o brilliantly with holiday crowds. The attendance at the theatres excelled all previous year's records by a large margin.

SHUBERT (Wilbur-Shubert Co., mgrs.) — One week only of Evelyn Nesbit Thaw, supported by a company of 50 or more, in "Mariette." It is a musical entertainment of French architecture, and among the European novelties in the company are the Schwartz Brothers and the Arnaud Brothers. There will be a matinee every day during the week's engagement.

MAJESTIC (Wilbur-Shubert Co., mgrs.) — "Bought and Paid For" is a play made to entertain the average playgoer, and it does. It began its first Boston engagement auspiciously at this house, 13, where it is likely to remain for some time.

PARK (Chas. Frohman, Rich & Harris, mgrs.)—"The Conspiracy," with John Emerson, begins the sixth and final week of its stay, 20. Elsie Ferguson, in "The Strange Woman," a new play, by William Hurlbut, will be seen at this theatre, 27.

COLONIAL (Chas. Frohman & Wm. Harris, mgrs.)—Sorry to announce the fourth and last week of George Cohan, in "Broadway Jones." The comedian has never appeared to better advantage, while his play, concerning the adventures of Mr. Jones, torn between ruin and the necessity of marriage with a widow of uncertain age, is irresistibly amusing. "The Madcap Princess," with Anne Swinburne, is the next attraction.

HOLLIS (Chas. J. Rich, mgr.)—"The Sunshine Girl" has renewed the old-time popularity of this house, recalling the gay, prosperous times when London Gaiety shows were the vogue here. Julia Sanderson and Joseph Cawthorn are prime favorites. The fifth week is now underway.

TREMONT (Jno. B. Schoeffel, mgr.)—As for the "Follies," now in fourth week, it need only be said that the present engagement has, so far, been the most successful that any of these unusually popular shows has enjoyed in this city in many seasons.

BOSTON (Frohman-Harris Corp., mgrs.)—Four weeks of "Joseph and His Brethren," with one more week after this before the engagement closes. Then the Drury Lane melodrama, "The Whip," comes.

PLYMOUTH (Fred Wright, mgr.)—"Disraeli," now in its fourth season, has long since entered the class of uncommonly successful modern plays. This is the fourth and final week of George Arliss, in Louis N. Parker's successful play. Henry Jewett's Players will commence 27, a short season of stock productions. Cyril Maude will follow for several weeks.

CASTLE SQUARE (John Craig, mgr.) — "Over Night," a modern farce, that is about as lively as they make farces, is offered by the house stock week of 20. Two Bernard Shaw plays are contemplated for production by Mr. Craig.

KEITH'S (Harry Gustin, mgr.)—David Bispham, the noted baritone and grand opera star, heads bill this wee. Cressy and Dayne (second week), Jane and Lew Cooper, Guerro and Carmen, Three Rubes, Frawley and Hunt, Nick's Skating Girls, and Pathe Weekly, complete bill. Olga Nethersole is underlined for next week. At the tenth hour, last week, Joe Knowles, the primitive man, who entered the Maine woods Aug. 4, without clothing, weapons, tools or implements of any kind, and remained until Oct. 4, was made headliner of the Keith show. He proved to be a big drawing card.

ORPHEUM (Victor J. Morris, mgr.)—Week of 20: Hendricks and Lawrence, Wm. Morris and company, Fox and Foxie's Circus, Savoy and Brennan, Ryan and Litchfield, Florence Trio, Bragaar Brothers, Arthur and Emma Cody, Mr. and Mrs. Sidney Reynolds, Armstrong and Manley, and others. Ryan and Richfield will remain the entire week.

ST. JAMES (Marcus Loew, mgr.)—Hendricks and Lawrence, Wm. Morris and company, Fox and Foxie's Circus, Arthur and Emma Cody, Mr. and Mrs. Sidney Reynolds, Armstrong and Manley, Savoy and Brennan, Florence Trio, and the Bragaar Brothers.

GLOBE (Robert Janette, mgr.)—Another big show: William Bence and company, Four Adders, McAleavy Marvels, Denver Trio, Cameron, De Witt and company, Lennett and Wilson, Rose Berry, Fred, and Adele Astaire, Ajax and Emelie, the Sylfonos, Hunter and Davenport, and "Boston" Jimmie Rananan.

GORDON'S OLYMPIA (J. E. Comerford, mgr.)—This week the occupants of the stage are: Hugh Lloyd, Minstrel Maids, the Sylphonos, Abe Marks and company, Welden and Gearin, and the College Girls.

BOWDOIN SQUARE (Geo. E. Lothrop, mgr.)—Current bill: Alber's Eight Polar Bears, Mardo and Hunter, the Marshalls, Niblo and Spencer, Sarousky, Rose and Moon, Rose Sharon, Spiedel and Dunn, Ricci Trio, and Ted Snyder's Serenaders.

NATIONAL (G. A. Haley, mgr.)—Here is a chance to laugh for the patrons. "A Night in the Movies" is one of the causes for the hilarity, and other excuses are: The Tyrolean Troubadours, Lee Barth, Lewis and Chapin, Albert Lorenz, Jerome and Lewis, Grace Pomeroy, and Paul Stephens.

CASINO (Charles H. Waldron, mgr.)—The Roseland Girls are merry making this week. As usual, Mr. Waldron's own show, the Trocaderos, proved to be of excellent merit. The vehicle, "The Legend of the Ring," gave Frank Finney and the remainder of the company plenty of scope to display their talent. Coming next week, Gay New Yorkers.

HOWARD (George E. Lothrop, mgr.)—Jean Bedini's Mischief Makers furnish the burlesque portion of the show, and the olio is in the hands of Tom Moore and Stacia, Weston and Keith, Silver and Duval, Flying Henrys, Ferris and Mack, Joe Pino, and others. Next: Dolly Dimple Girls.

GRAND OPERA HOUSE (George E. Lothrop, mgr.)—Hatch & Beatty's Mirth Makers, in "The Rules of Zuzuland." May Howard, so long popular in burlesque, had a big week with her Girls of All Nations Show. Week of 27, Bedini's Mischief Makers.

GAIETY (George R. Batcheller, mgr.)—Even without the familiar face of Billy Arlington, the Golden Crooks seemed as strong as ever. The business was great. This week, Roble's Beauty Show, with Catherine Hayes and Follies of the Day Company to follow.

NOTES.

MOTION PICTURES and songs at the Bijou Dream, Shawmut, Old South, Washington, Star, Unique, Roxbury, Harvard, Hamilton, Williams' Ideal, Unique, Comique, Apollo, Huntington Avenue South End, Dorchester, Roxbury, Congress Hall, New Palace, Winthrop Hall, Olympic, Scenic Temple, Superb, Supreme, Terminal, Eagle and others.

JOHN PHILIP SOUSA and his famous band have been strangers to this city for quite some time. They will, however, be at the Colonial on the evenings of 19 and 26.

"HAP" WARD is a very busy man just now. One of his shows, "The Trouble Makers," has been playing to capacity business at every house played. Last week they played Providence. Another one of "Hap's" companies, "The Grafters," opens this week. John Philbrick and Jack Dempsey are two of the principals. Johnnie Quigley is doing the booking for Mr. Ward.

EIGHTH week of "Les Miserables," at the Tremont Temple, and the business is very big. The engagement was originally for six weeks only.

CHARLES DILLINGHAM'S production of "The Lady of the Golden Slipper" will be brought to the Colonial the latter part of November. Lawrence McCarthy, formerly manager of the Boston Theatre, is one of the authors of the play, and it was staged under his personal direction.

THE friends of John Bowman, of the Colonial staff, will be grieved to learn that he has been confined to his home almost since the beginning of the season. Mr. Bowman is a retired vaudevillian, and many years ago had for a partner, William Harris, the well known theatrical manager.

SINCE becoming a star, Billie Burke has played all her Boston engagements at the Hollis, but next month she will play her first engagement at the Tremont, in a revival of "The Amazons."

CHARLES MCCAULL, Wm. A. Brady's right hand man, is in town, looking over the opening of "Bought and Pair For" at the Majestic.

A ROXBURY man made an emphatic protest last week against Evelyn Thaw being allowed to appear in Boston. Mayor Fitzgerald said he would take the matter under advisement. The man claimed that not only the two organizations he represents object to the appearance of Evelyn, but Roxbury sentiment in general is against her appearance. He further states: "If everything was to go free and easy in theatricals we wouldn't object to Evelyn, but with the lid down, and in interest of good morals, it ought to be put down tight on Evelyn."

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OUT OF TOWN NEWS

Milwaukee, Wis. — Davidson (Sherman Brown, mgr.) Raymond Hitchcock, in "The Beauty Shop," for week beginning Oct. 19. "The Tik-Tok Man of Oz" next.

MAJESTIC (J. A. Higler, mgr.)—Bill week of 20: Ross and Fenton, Miss Orford and elephants, Sophye Barnard and Lou Anger, Binns, Binns and Binns, Phillips and White, and Alcide Capi and Dumont, the Livolos, and Bill Dooley.

PABST (Ludwig Kreiss, mgr.)—The German Stock Co. presented "Colberg" 19.

SHUBERT (C. A. Newton, mgr.)—The Shubert Stock Co. present "Kindling" week of 20.

GAIETY (J. A. Whitehead, mgr.) — Bon Ton Girls 19 and week. Harry Hasting's Show next.

CRYSTAL (Wm. Gray, mgr.)—Bill week of 20: Dr. McDonald, Orpheus Comedy Four, Almont and Dumont, the Levoios, and Bill Dooley.

EMPRESS (Wm. Raynor, mgr.)—Bill week of 19: Six Diving Nymphs, Price and Price, Three Musketeers, Dave Ferguson, and "The Half Way House."

JUNEAU (Henry Trinz, mgr.)—The Trinz Stock Co. present "Shall We Forgive Her" 20 and week.

Racine, Wis.—Racine Theatre (Arthur E. Toots, mgr.) "The Pink Lady" Oct. 30, moving picture on open dates.

NEW ORPHEUM (Maurice Hankinson, mgr.)—Bill 19-22: Dilla and Templeton, George Barnes, Chas. Burkhart and company, Mott and Maxfield, and Royal Hawaiian Sextette. For 23-25: Book and Book, Rouble Sims, Four Hayward Sisters, James B. Donovan and Rita Arnold, "The Belle of Sahara," and moving pictures.

WHITE HOUSE (R. E. Sims, mgr.)—Bill for 18, 19 was: Harry Meyer, Roger and French, and Otto and Olivia, and moving pictures on open dates.

MAJESTIC, GRAND, BIJOU, AMUSE, GEM and CASINO, motion pictures.

Eau Claire, Wis.—Grand (C. D. Moon, mgr.) Frank Winninger's company ct. 19-26.

ORPHEUM (Geo. McLaughlin, mgr.) — Bill for 12-14 included: Varin and Varin, Herbert Mitchell and James and Prior. Feature pictures rest of week.

LYRIC, UNIQUE, REX and STAR, motion pictures.

St. Joseph, Mo.—Lyceum (C. U. Philley, mgr.) Tango Girls Oct. 19-22, "The White Slave" 23-25.

TOOTLE (J. W. Love, mgr.)—This house is dark week of 20.

MAJESTIC (Fred Cosman, mgr.)—Vaudeville and pictures.

CRYSTAL (Fred Cosman, mgr.) — High class vaudeville and tabloid musical comedy.

ORPHEUM (M. E. Fields, mgr.)—Pictures and singers.

ROYAL (Barney Riley, mgr.)—Pictures and singers.

EMPRESS (W. W. Wertenberger, mgr.)—Pictures and singers.

NOTE.—Pasquale Amato, the famous baritone, of the Metropolitan Opera Company, will sing in the St. Joseph Auditorium, Friday night, 31.

Wilmington, Del.—Playhouse (John S. Hale, mgr.)—"The Blue Bird" Oct. 20-22, "The Marriage Game" 23-25.

AVENUE (L. C. Conness, mgr.)—The Conness Players present "The Woman" week of 20.

GARRICK (W. L. Dockstader, mgr.)—Bill week of 20: Meredith and Snoozer, Shirley Rives and company, Flo and Ollie Walters, Johnny Ray and company, Demorest and Chabot, Geo. B. Reno and company, La Graciosa and pictures.

Montreal, Can.—His Majesty's (H. Q. Brooks, mgr.) Cyril Maude, in repertoire, week of Oct. 20. "Robin Hood" next week.

PRINCESS (Abbie Wright, mgr.)—"Within the Law" opened a two weeks' stay 20.

ORPHEUM (Geo. Driscoll, mgr.)—Vaudeville bill week of 20: Willard Simms and company, Deiro, Herbert and Goldsmith, Rafayette's dogs, Hal and Francis, Max Laube, and Helen Hessler.

FRANCAIS (J. O. Hooley, mgr.)—Vaudeville and moving pictures. Bill for week of 20: Pike and Calan, Larkins and Pearl, "Mother Goose Girls," Marie Keogh, Whelan, Welcome and Welcome, and James J. Corbett.

GAYETY (Fred Crow, mgr.)—Big Frolic 20 and week. Behman Show next.

Woodstock, Can. — Griffin's (Albert Donaghy, mgr.) "Mutt and Jeff in Panama," Oct. 28. Rogers & Grilley Co. 31, "The Quaker Girl" Nov. 7, "The Light Eternal" 13, the Cathedral Choir 28, "Fine Feathers" Dec. 2. Moving pictures and vaudeville on intervening dates. Lill Oct. 20-22: The Zyottes. For 23-25: Schaffer and Reeves.

WHITE STAR (F. T. Egener, mgr.)—Moving pictures only.

Rockford, Ill. — Grand, "That Printer of Udell's," with Hugo B. Koch, was the attraction here week of Oct. 13.

ORPHEUM. — Vaudeville bill, 13-15, included: Vera Berliner, Finley and Chesleigh Sisters, Ted McLean and company, Woodward's dogs, and moving pictures.

MAJESTIC.—"The Peddler" is the stock attraction for week of 20. "The Kluklux" will follow.

PRINCESS and ROCKFORD, moving pictures.

NOTE.—On Monday night, 13, the Typographical and Pressmen's Union were guests of Mr. Koch, at the Grand.

Elgin, Ill.—Grand (W. B. Newman, mgr.) the tabloid "Miss Idlewild" date was canceled Oct. 12-15, and a vaudeville bill for those three days included: Book and Book, Billy Kenny, Edgar Schooley and company, Toney and Norman, the Four Van Oss Troupe, and pictures. Bill 16-18 included: Holden and McDonald, Kathleen Rooney, Joe Bannister and company, Sandberg and Lee, and Willie Brooks and his Sunshine Girls, in a miniature musical comedy, "A Country Boy."

ORPHEUM, TEMPLE and STAR, moving pictures.

Keokuk, Ia.—Grand (Chas. H. Dodge mgr.) under the auspices of the Monday Musical Club, Madame Maud Powell, the violinist, played to very large business Oct. 14.

HIPPODROME (Mark Angell, mgr.)—Bill week of 20: Eddie De Noyer, Rose Danie and company, in the tabloid, "In Wrong;" Davis and Nelson, Gomes and Gomes, Edward H. Hurley, and Walters and Judd.

COLONIAL, ORPHEUM and GRAND, moving pictures.

Boone, Ia.—Arie (Ben B. Wiley, mgr.) "The Rosary" Oct. 20. Pictures and vaudeville on open dates.

VIRGINIA (J. P. Jones, mgr.)—Pictures and vaudeville.

PRINCESS (Brown & Anderson, mgrs.)—Pictures and vaudeville.

LYRIC (N. Lamb, mgr.)—Pictures only.

NOTE.—U. S. Morris, ahead of "The Rosary" Co., was in this city 14.

Geneva, N. Y.—Smith (B. B. Gutstadt, mgr.) Norman Hackett Oct. 21. "The Firefly" 24, "Bought and Paid For" 25, "Within the Law" 30, "The Chimes of Normandy" Nov. 4. The big musical comedy, "High Jinks," with the original cast, 6; "Baby Mine" 14.

TEMPLE (F. C. Pierce, mgr.)—Pictures and vaudeville, to large, pleased houses, every evening. Business afternoons fair.

MOTION WORLD (Chas. E. Cook, mgr.)—Pictures every afternoon and evening, to large houses.

Troy, N. Y.—Proctor's (Joseph Coyne mgr.) bill for Oct. 20-22: Joe Tinkham and company, Roberts and Lester, John and Jessie Powers, Hans Wagner, and Perry's Minstrel Girls. For 23-25: Unada and Irving, Soami, Claire Vincent and company, Helen Stevens, and Three Bounding Patersons.

PROCTOR'S LYCEUM (L. R. Golding, mgr.)—Photoplays.

RAND'S (N. C. Mulick, mgr.)—The De Koven Opera Co., in 'Rob Roy," 24, 25; "The Master Mind" 29.

NOVELTY, PLAZA, TROJAN, MAJESTIC and EMPIRE, photoplays only.

Cohoes, N. Y. — Proctor's (Dan Corr, mgr.) photoplays is the sole attraction at this house.

MAJESTIC (P. R. Dobbs, mgr.)—Moving pictures and occasional one night stand companies.

BRIGHT SPOT and EMPIRE, photoplays only.

Hamilton, O.—Smith's (Tom A. Smith, mgr.) "Damaged Goods" is booked to show here Nov. 4.

GRAND (John E. McCarthy, mgr.)—Bill for Oct. 20 and week: "Candy Store Girls," Oliver Orland Troupe, Reiff, Clayton and Reiff, Sam and Ida Kelley, Gules and Gibson, Weber and Young, Frank Cameron, the Hershorns, La Dare and Warner Trio, Miller Sisters, and motion pictures.

BIJOU (A. Hammerle, mgr.)—Vaudeville and motion pictures to good business.

JEWEL, PRINCESS, EAGLE, STAR and ROYAL, moving pictures.

NOTE.—Geo. Evans' "Honey Boy" Minstrel Band gave the citizens of Hamilton an old time minstrel show parade here 13, dressed in neat red uniforms.

Wooster, O.—City (Kettler & Limb, mgrs.) Graham Stock Co. week of Oct. 27, "The Cat and the Fiddle" Nov. 5.

ALHAMBRA (J. H. Knepper, mgr.)—Pictures and music.

LYRIC (E. R. Mott, mgr.)—Photoplays.

WALLACE (H. H. Zigler, mgr.)—Vaudeville and pictures.

NOTE.—H. H. Frazee's "Fine Feathers" Co. played to a large and appreciative audience at the City Opera House, Oct. 16. John Ivan and Ethel Strickland did especially good work..... Lincoln Highway Celebration will take place here Oct. 31.

Ann Arbor, Mich.—Orpheum Theatre will open Oct. 27. J. F. Wuerth has constructed a beautiful motion picture theatre in this venture, and it is modern in every respect. The cost was about $35,000. Mr. Brewer, who has been associated with the Butterfield Enterprises, in Michigan, for a number of years, has been installed as resident manager. Alan Stanchfield, well known in musical and theatrical circles in the East, has charge of the orchestra of six pieces. Elmer Lewis, recently connected with high class motion picture theatres in Detroit and Toledo, is chief electricians.

Hutchinson, Kan.—Home (W. A. Loe, mgr.) Oct. 21, "McFadden's Flats;" 24, Lyman Howe's pictures 25.

ELITE (E. Wayne Martin, mgr.)—Vaudeville and pictures.

MAJESTIC, TRIO, PEARL, MARTIN and PALACE, pictures only.

NOTE.—State convention of Kansas State Branch of the Motion Picture Exhibitors' League of America was held here 20, 21. President, C. E. Glamman; National Vice President, E. Wayne Martin, of Hutchinson

Haverhill, Mass.—Colonial (Wm. E Furber, mgr.) bill Oct. 20-22: Kashinra, Jack Hale, Kelley and Lafferty, Davis Family, and Quigg and Nickerson. For last half, beginning 23: Rosa Bonheur and company, Welsh American Trio, "The Pardon," Carmen Ercell, and Matthews and Grover.

ORPHEUM (Geo. K. Robinson, mgr.)—For week of 20: The Mayer Stock Co. presents "Mrs. Wiggs of the Cabbage Patch."

NICKEL, MAJESTIC and SCENIC TEMPLE, motion pictures and illustrated songs.

Greenfield, Mass.—Lawler (Lawler Bros., mgrs.) for week of Oct. 20, vaudeville and pictures, excepting 22, 23, when "Peg o' My Heart" appears.

BIJOU (W. A. Davenport, mgr.) — Vaudeville and pictures.

LYRIC (F. Scheidler, mgr.) — Bill 20-22: Ethel Ray. For 23-25: Jack O'Boyle.

WESELEY (C. B. Crockett, mgr.)—Vaudeville and pictures.

Bonham, Tex.—Steger, the Jack Connelly Players' engagement, week of Oct. 6, was marred by poor weather.

BEST, MYSTIC and GROTTO, motion pictures.

Dublin, Ga.—Crystal Palace (R. H. Hightower, mgr.) pictures and vaudeville.

AMUSU (R. W. Carswell, mgr.) is dark.

BERTHA (R. W. Carswell, mgr.)—For week of Oct. 20, Ina Lehr Stock Co. "The Little Millionaire" Nov. 7.

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(TO THE HOME OF THE GIRL I LOVE)

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FABLETTE: ONCE UPON A TIME A YOUNG COMPOSER AND A STILL MUCH YOUNGER LYRIC WRITER WROTE A SONG, THE WORDS WERE A REAL POEM. THE TUNE WAS A REAL MELODY. THEY PRESENTED IT TO THEIR PUBLISHER. MUSIC PUBLISHER HEARD THE MANUSCRIPT. FROWNED. MURMERED, "GREAT SONG! BUTS *TOO* HIGH CLASS. NOBODY CAN *SING* IT! NOBODY WILL *BUY* IT! YOU'LL MAKE MORE MONEY WRITING HYMNS!" ENTER GLOOMS. EXIT Y. C. ALSO Y. L. W. SCENE CHANGES. TIME: SIX MONTHS LATER. PLACE: BEAUTIFUL LEW FIELDS' MUSIC HALL, ON 44th STREET. SINGERS: **FORREST HUFF AND FRITZI VON BUSING.** ENTER Y. C. ALSO Y. L. W. WHAT SONG DO THEY HEAR BEING SUNG? WHAT SONG DO THEY HEAR THE LARGE AUDIENCE HUMMING? AHA! 'TIS THEIR OWN PRECIOUS HIGH-CLASS BALLAD! THE SONG THAT HAS BEEN SUNG BY MORE REAL SINGERS THAN ANY POPULAR SONG EVER WRITTEN. CURTAIN FALLS. TUMULTUOUS APPLAUSE. SCENE CHANGES. PLACE. LOBBY OF THEATRE. ENTER MUSIC PUBLISHER FOLLOWED BY JOYS. EMBRACE Y. C. ALSO Y. L. W. SMILES, LAUGHS, THEN SHOUTS, I ALWAYS KNEW THAT **ISLE D'AMOUR** WAS A GREAT SONG!!'

MORAL: *YOU CAN ALWAYS MAKE GOOD IF YOU HAVE GOOD MAKINGS!*

SONG WRITERS MAY COME AND SONG WRITERS MAY GO, BUT...

HARRY VON TILZER

is still the Daddy of them all. He has had more hits than any writer that ever lived. He has created more original ideas than any writer. He never follows. He always leads! Twenty-one years ago he wrote his first hit. Since then he has never been without a hit, and to-day has the greatest bunch of songs he has ever written.

THE WORLD'S GREATEST HIGH-CLASS BALLAD HIT

LAST NIGHT WAS THE END OF THE WORLD

This song is sweeping the country. If you can use a Ballad, get this one quick. This is the song that Lina Cavalieri, the Grand Opera singer, made such a terrific hit with. Published in seven keys. Also as Bass solo. It has the most wonderful climax of any song in years.

THE GREATEST COMIC SONG IN YEARS

ON THE OLD FALL RIVER LINE

This song is not local. A riot in any part of the country. Bushels of the funniest extra verses and choruses you ever heard

THE PRETTIEST NOVELTY SONG HIT ON THE MARKET

LOVE ME WHILE THE LOVING IS GOOD

The greatest double song for boy and girl written in years. Also great double for two boys. This song is a sure-fire hit

THE BEST NOVELTY COMIC SONG WE'VE EVER HAD

I NEVER HEARD OF ANYBODY DYING FROM A KISS

A wonderful double for boy and girl. Lots of extra comedy catch lines that you can localize in any town you may play in. You can close your act with this song

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WHAT A FOOL I'D BE

This is the best female song ever written. Also a great double for boy and girl, with lots of extra choruses

THE MOST BEAUTIFUL IRISH BALLAD ON THE MARKET

A LITTLE BUNCH OF SHAMROCKS

Bessie Wynn says this is the biggest Ballad hit she ever had and so do hundreds of other performers. This song will live forever

A BETTER SONG THAN "ROW, ROW, ROW"

SWING --- SWING --- SWING

This song is a riot! Lots of extra catch lines. If you sang "Row," get this one. It will be just as big a hit for you

THE ONLY REAL KID SONG ON THE MARKET

WHAT'S THE GOOD OF BEING GOOD?

(WHEN NO ONE'S GOOD TO ME)

Did you sing "Pick on Me?" If so, get this song. I think it is even a better song. With all different choruses

SOME MORE GREAT SONGS

LUCKY BOY — March Song

ON MY CHICKEN FARM — Comic Song

GOOD BYE, BOYS — As Big As Ever

WHEN MICHAEL DOOLEY HEARD THE BOOLEY BOOLEY

SINCE MRS. McNOTT LEARNED TO DO THE TURKEY TROT

HARRY VON TILZER MUSIC PUBLISHING CO., 125 W. 43d St., N. Y. City

CHICAGO OFFICE: Grand Opera House Building. MAURICE RITTER, Manager. Western Office

AT THE HUDSON, UNION HILL.

Gus Edwards was the first reason of our making a consecutive weekly journey to ye distant shores of Jersey last Thursday evening, Oct. 23. The other two reasons were his new girl act, "The Ladies' Man," and Phil Gurbich, Gus' clever and spectacled private secretary and all around feller, who thought enough of this new beauty vaudeville thing to have us take a peek at it early, even if it were 'way over on Union Hill, where, at the Hudson Theatre, you are made to overlook the trials of the trip by the capable and genial manager of that theatre "on the bluff," Joseph R. Smith.

The evening's happenings began right from the curb in front of the Astor Theatre Building, where Gus Edwards' offices are decorated with pictures of the once Blonde Typewriters (including Lillian Walker's dimpled countenance). The Edwards big Simplex car, directed by Mrs. Gus, started chugging and, after doing the ferry trick and climbing the Town of Union, to the theatre that might not have been had there been no guy to discover the present stream known as the Hudson River, the "little half dozen" blew away from the joy rider and four of 'em (the Messrs. Vinton, Gurbich, Merrill and yours truly) visited Mother Cleary's eats place and immediately got busy romping through a few orders of "ham an' "—having previously bid farewell to Mrs. E. and nephew, Chester Robinson.

From here it was decided to give Union Hill "thanks for the lobster" (new stuff), so it was back to the "Simp," and the old hill never before got such an examination since it first persuaded itself to create a population and take a chance at becoming a metropolis.

After the trip back to Joe Smith's theatre and the roll call of "The Ladies' Man" troupe had been correctly answered to by Will J. Ward, the Gordon boys and Irene Martin, Gene Ford, Della Connor, Katherine and Henrietta Gilbert, Adelaide Adrian, Betty Hudson (no relation to the theatre) and Marguerite Dana, we seated our ambitious selves among the Hill folk out front just in time to see the Two Alfreds open the show with their real classy hand to hand and head to head balancing specialty. This European duo are smooth workers, and make the many difficult stunts they do appear easy. The "population" gave vent to their feelings for the Alfred boys with loud and long approval when they closed the act, head to head, one playing mandolin and the other a guitar

Jack Boyce, an only fair English singing comedian, in frock coat costume, followed, and, with a routine of ancient chatter and songs, went over in a surprising manner. Jack will have to fine-comb his material before he can hope to "get by" across from the Jersey side.

In number three position was an act filling in for James Callahan and company. The stage card read "Kingsley Benedict and company, in 'Ancestors.'" The plot of this very uninterestingly presented sketch centred around the health of Solly, who wished to grab off Rosie for his wife. But Rosie's father would not consent to slip Rosie to him until he had thoroughly been "put wise" to *what* caused the death of Sol's ancestors. Everything was finally "beaten out" between the parents of the young couple as to the "perfect health" of Sol, and when Rosie and Solly eased it that they had been married "a fortnight ago," Solly's old man turned him over his knee for a laugh at curtain time. The company included four men and one young woman, and the only one who didn't use Yiddish English was the "bridegroom." Rosie wore a "slit" skirt that showed most of a pair of clean white stockings. And "they" were all that entertained Manager Smith's patrons in this act on this particular Thursday evening. "Damaged Goods" was even quoted during it to make sure that we didn't allow the *idea* of the thing to go over our heads.

The Seven Mischief Makers followed and, although the act is "carried" by the young chap in a Jewish scholar part, one of the girls, a "prop" blonde, sang "There's a Girl In the Heart of Maryland" in a real sweet soprano voice, and showed she possessed a wee bit more personality than her sister kiddies, to help make the number "go" better. Otherwise it is the same old brand of slapstick comedy, enforced with a newspaper held in the hands of an only fair German comedian as the teacher. The Jew comedian is a capable lad and should be grabbed by someone and used to advantage for both the boy and the "grabber."

It was a long stretch between the Two Alfreds and Roy Cummings and Helen Gladyings, who followed the mischievous kids' skit, but they were worth the waiting. Roy and Helen have been regular entertainers with their polite song and dance offering for some time, but now their specialty is in such tip-top shape and re-arranged in such "style" as to have it classed among the more modern dancing duos. So their present act is more fully reviewed under our New Acts column in this issue. They were solid favorites when they ceased.

After "the seventh," or intermission had allowed the Unionites to spread themselves, Hayes and Alpoint, a German comedian and a dwarf in "baby" make-up, billed as "The Long and Short of It," resumed things and aroused some amusement with their rough and tumble specialty.

Clark and Verdi, the straight and comedy "Wops from Sunny Italy," brought class back to the bill with their "different" line of entertainment, and made themselves worthy of the "next to closing" job. They are good performers and their material is snappy, while the "fight" bit is as funny as ever.

Then the reason,—"The Ladies' Man," featuring Will J. Ward, the clever pianist and singer, who was most recently seen with the "Five Melody Maids and a Man" in vaudeville, and that talented girlie, Irene Martin.

The act includes eight charming girls who know how to carry classic wearables, and the two dancing Gordon boys, who once upon a time cavorted alongside of Eddie Leonard. This is Gus Edwards' latest, and though still "in the rough," shall be whipped into shape soon and become a money maker for him. He showed his usual touch of ability to pick beautiful girls for this "Ladies' Man" miniature musical production, and staged it accordingly. The act is in two scenes, and—well, you can see a full review of all the doings in it under our New Acts in this issue.

It was a big night for Union Hill, and all the folks wondered who the "foreigners" were as we hiked our humble selves in the direction of "the lane of lanes." *Tod.*

MOOSER IN CALIFORNIA.

George Mooser, general manager for Oliver Morosco, left on Friday for California on a brief trip of consultation with the producer of "Peg o' My Heart." *En route* to Los Angeles, Mr. Mooser will pay brief visits of inspection to "The Bird of Paradise," in which Lenore Ulrich is winning many laurels; to "The Tik-Tok Man of Oz," which has been Morosco's successful road musical production after a Summer's run in Chicago, and to the second trial production of 'Help Wanted,' which was put on at San Francisco's Alcazar Theatre last Monday night, and which seems to have scored high success. Mr. Mooser will return via the routes of several of the numerous "Pegs," and expects to bring back some important Morosco announcements for New York.

NOTICE.

HALF TONE PICTURES in the reading pages of THE CLIPPER will be inserted at these prices:

Front Page Cut.....$65.00
Double Column.....$10.00
Single Column..... $5.00

MADO MINTY,
At the Forty-fourth Street Music Hall, New York.

SAVAGE RETURNS.

Henry W. Savage was a passenger on the *Olympic*, which arrived in New York Oct. 23 from Southampton and Cherbourg. He sailed from the latter port. The producer was in Europe for nine weeks, during which time he visited every important capital and made a general survey of the continental theatrical field.

Although urged by no record breaking intention, Mr. Savage managed to set a mark for ground covering at which many a time limited Summer tourist will shoot in vain. The desire to witness a number of theatrical offerings recommended for his review drove him through six countries in eight days. Leaving San Sebastian Sunday, Oct. 5, the producer arrived in London Monday, Oct. 13, stopping *en route* long enough to see a play in each city, at Paris, Milan, Munich, Vienna and Berlin.

In Paris Mr. Savage completed arrangements for the presentation there of "Excuse Me," the farce by Rupert Hughes, produced by him in this country. The project, he says, has aroused an unusual amount of interest among Parisian theatregoers, because of the expressed determination of Sacha Guitry, author and actor, to play the part of the negro porter. The activities of Guitry, whose sobriquet is "the pet of Paris," invariably attract a great deal of attention, and his essayal of a part absolutely unlike anything he has heretofore attempted is being awaited by the boulevardiers with no little pleasureable excitement. Guitry also made the French adaptation of "Excuse Me," and his wife will play the leading woman's role.

THAT'S WHAT THEY ALL SAY.

With best wishes for the success and welfare of THE OLD RELIABLE, I remain, sincerely, MONT. WAKELEE, Salamanca, N. Y.

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